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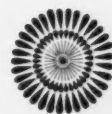
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NEW YORK, WEDNESDAY, APRIL 26, 1893.

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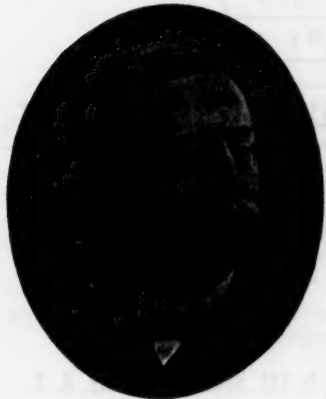
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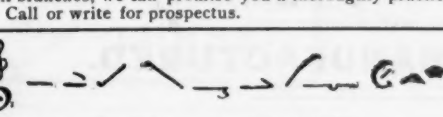
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NEW YORK, WEDNESDAY, APRIL 26, 1893.

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THE Scribners' have just published Henry T. Finck's "Wagner and His Works," in two compact volumes. Detailed notice of it will be given later.

A FUNNY mistake is made on the program of Friday evening of the German Bands concert in Madison Square Garden. The last number reads thus: *Fantasia characterisque, "Le reveil du Zion," A. Kontsky.* "The awakening of Zion" is good. Shades of the Union League Club, Stoecker and Seligman! how did this mistake occur? It is almost as bad as that of a local English choral society in Newton which advertised a performance of Haydn's "Cremation!"

HERE is an ad. which appeared in a musical want column of a Chicago paper:

MUSICAL.

WANTED—A GOOD, RELIABLE, FLASHY pianist and organist to teach music in the country, in Southern Iowa; gentleman must be strictly sober; will pay good salary and expenses; ladies preferred. Apply Saratoga Hotel between the hours 2 and 3 p. m. J. C. CHAMPION.

Pianists who are not flashy in Chicago must be drunk occasionally—that is, to judge from the wording of the above unique "want." The "ladies preferred" is the crowning point of the jest.

WE are in receipt of a three-page pamphlet called "Musical Incidents," and which contains a very unpleasant attack on a Brooklyn vocal teacher. It is veiled in its assertions and sports under the mask of anonymity. Now, why in the name of all that is upright and brave doesn't the author sign his name and also print the name of the teacher in question? Cowardly, to say the least, is the pamphlet in its present form. If the object of it is a humbug—and

he may be, for all we know—why not call him one and back it up with a signature? Such attacks as these are worse than useless.

WE have been asked if Adelina Patti married her present husband, Nicolini, "by papal dispensation, or was it only a civil marriage?" As the Roman Catholic Church forbids divorce, the rites of the second marriage of Patti were civil, not Catholic.

PADEREWSKI'S FAREWELL.

PADEREWSKI is not like Patti; his concert next Saturday afternoon in Music Hall will be his genuine farewell to this city for some time to come, for he will not return to us next season. The following is official:

With Pittsburg, Pa., on the 22d, Mr. Paderewski will have given during this, his second tournee in America, sixty-three performances, the gross receipts of which have been the (enormous) sum of over \$100,000 and embrace the following cities: New York, Boston, Philadelphia, Brooklyn, New Haven, Conn.; Hartford, Conn.; Springfield, Mass.; Albany, N. Y.; Buffalo, N. Y.; Binghamton, N. Y.; Rochester, N. Y.; Geneva, N. Y.; Ithaca, N. Y.; Poughkeepsie, N. Y.; Portland, Me.; Detroit, Mich.; Cleveland, Ohio; Morristown, N. J.; Orange, N. J.; Baltimore, Md.; Washington, D. C.; Chicago, Ill.; St. Louis, Mo.; Denver, Col.; Omaha, Neb., and Pittsburg, Pa.

In the above is included the two recitals the entire gross receipts of which were devoted to charitable purposes by Mr. Paderewski.

The three farewell recitals will occur during the ensuing week, and will include Monday, April 24, Academy of Music, Philadelphia; Boston Music Hall on Thursday afternoon, April 27, and this city (as before stated) Saturday, April 29.

This is a record breaking season. There has never been anything like it in the history of piano playing.

CRANKS, HYPNOTISM AND MUSIC.

"FIFTY years' experience as a singing master has taught me that there is nothing people think so much of, pay so much money for, and still know so little about as music." After this solid chunk of wisdom the writer expresses his contempt for a modern English writer who says: "There is no music in nature, neither melody of harmony." He knows better than that. He has heard that fearful fowl, the chawink, sing the first strain of "Rock of Ages"; the domestic hen composed "Old Dan Tucker"; the mice sing, the toads sing, the frogs make music on the waters; did not two young bulls sing a duet for him? Does not Darwin affirm that the Gibbon monkey 'produces' an exact octave, ascending and descending by semi-tones? Then the singing master drops into poetry, "No music in Nature!" Surely the elements have never kept silence since this ball was set swinging through infinite space in tune with the music of the spheres. Their voices were ever sounding in combative strains, through fire and flood, from the equator to the poles, innumerable ages before the monsters of sea and earth added their bellowings to the chorus of the universe." These creatures, being of endless variety in form, must have had a proportionate variety in pitch and quality. They would hear each other squalling, squawking, screeching and screaming, till each would detect notes that had especial affinity to his own. "The key of one performer being G, and the key of the other D, what would be more natural than for the two voices to unite." After this, of course, it is as easy as rolling off a log. After practicing their G's and D's they would of course drop upon the other note of the chord. Everything after this would be simply a matter of tune.

With this great discovery why need our singing master care for anyone? He regards as flat blasphemy Mr. James Sully's statement, that "birds have not a good ear for time," and Mr. Maurice Thompson's averment that "the absence of rhythm is significant of a want of power to appreciate genuine music," while wicked men who venture to think that birds sing out of tune must be given over to the Evil One. The true faith is to hold with A. Burgh, that "birds were assuredly the most ancient music masters," and with Charles Kingsley's opinion, that "the mediæval bards borrowed liberally from them." Selah! Some very curious facts are related. A good French abbé, it seems, has published "The Perfectly Authentic History of an Interesting but Unfortunate Frog." The good abbé had a sick parishioner, and the sick parishioner's only friend was a frog. The sick man, to amuse the abbé, sang an old ballad of the time of King Dagobert (the great monarch, who wore *ses culottes à l'envers*) and "what was my astonishment," writes the abbé, "to hear the frog take up the note upon which the man had ended, and to utter his *la drop to fa*, go up to *la* again, and then down to *mi*, with a precision worthy of a choir master." We are happy to say that the parishioner died next morn-

ing, that the frog was seen no more, and that the abbé received the Monthyon prize for virtue.

Our singer master is the crank pure and simple. So let us listen to Mr. Paul Souriau; he, too, is poetical. "Nature has her slow and lethargic music, which gives to her beauty a mysterious charm; the small voice of the wind whistles through the bushes on the plain; the stalks, as they rub against each other, produce a gentle whisper; the continuous roar of the torrents is heard in the mountains; the voices of the forests now spread out, grave and solemn, like the sounds of the organ under the vaulted roof of a cathedral, now rise in supplication and fall again with the profound accent of a prayer that has not been heard," and so forth. "In this natural concert, water plays the chief part. Water is the hypnotic element par excellence."

Nature then hypnotizes us till we write music, and music then hypnotizes us. "Is it reasonable," Souriau asks, "to be penetrated by a feeling of sadness when a pianist presses down some keys of a piano?" The answer is obvious; we are not in a normal condition; we are hypnotized, and victims to suggestion. Hypnotism nowadays explains everything.

Some sane minds, however, still exist, and we had better be content with views like those expressed by Spielhagen.

The novelist in his latest novel introduces a professor who discourses about sound. "It is not the plastic arts, it is not poetry, it is not drama, but it is music that is the most ideal of all arts. It is so simply because it has nothing whatever to do with the common nature of things, and does not originate from imitation of nature, nor can sink back into imitation of nature. What can it find in nature to imitate? The song of the birds? The murmur of the brook? The rustling of the leaves in the wind? The crash of the thunderbolt? Nonsense. These are all analogies, hints, attempts to express in words what words cannot express. The Unspeakable is the theme of music, and therefore it is the highest, most ideal of all arts, and at the same time the commonest, the most popular, and the most human; for every man, as long as he claims the name of man, has within him and feels what he cannot utter, because nature has created no organs for such utterance. Music is an art, not *contra naturam*, but *super naturam*. This does not mean that music cannot be naturalistic in her fashion; she can be so, but not like other arts through slavish imitation of common Nature. I repeat, imitation in this sense is inconceivable in music. But she can be naturalistic when a sensuousness which is coarse, uninspired or poisoned by raffinement, seeks expression in music, and, alas, finds it too.

THE WANING OF THE SEASON.

THE spring musical season is on the wane. It has almost been as remarkable musically as meteorologically. From October, 1892, until May, 1893, we have had lots of music; no necessity of complaining of a dearth of it, but singularly enough it has failed to leave an impress of quality despite its huge quantity. A few seasons ago we were complaining of a lack of chamber music concerts, the Beethoven Quartet practically having had the field to itself. During the past six months we have been deluged with concerts of this description, one organization alone giving a series of six. Sunday night concerts have become a feature, almost a necessity, of metropolitan musical life, and at these music, good, bad and indifferent, was heard.

Nor can we complain of a scarcity of orchestral concerts; the Boston Symphony Orchestra, the Philharmonic Society concerts, the Symphony Society concerts, the Seidl Orchestra concerts, besides Sousa's Band, Cappa's and Gilmore's bands, occupying a separate province of their own. Private vocal societies, like the Metropolitan, the Arion, Liederkranz, Musurgia, Apollo, Rubinstein, Mendelssohn, the Church Choral Union and other organizations, have been fruitful in exploiting new compositions; the Oratorio Society has been distinctly successful in presenting superb music, like Tinel's and Saint-Saëns'. Edgar Tinel's "St. Francis of Assisi" was the one important choral novelty of the season, for, after all, despite the zeal of Mr. Warren, Dvorák's "Spectre's Bride" did not receive an adequate presentation. The Philharmonic Society gave us some novelties, most of them uninteresting. Gilson music was far-fetched, and the new symphony of Klughardt resolved itself into Kapellmeister musik. By far the most significant work was Templeton Strong's "Sinttram," which had a first hearing in this city at a Phil-

harmonic concert. Strong, like MacDowell, is one of the most talented of the younger group of American composers. MacDowell has given us a new and striking work, a "Sonata Tragica," which he will play in Chicago next month.

Brahms' new clarinet quintet played here in a Kneisel concert is the most important contribution to the list of chamber music compositions. The Tschai-kowski fourth and fifth symphonies are no novelties; indeed, the season has been singularly deficient in the production of music of a lofty quality. England's composers are turning out their uninspired machine made stuff. Germany has simply vacated the throne of music; she had to. France, Flanders and Russia have forced her to abdicate. Brahms is repeating himself. Italy displays more activity in the realm of melodramatic music, and it seems that men of Saint-Saëns', Tschai-kowsky's and Tinel's calibre are ruling the roost. Dvorák has not yet become acclimated, and with Peter Benoit we are hardly acquainted, though, thanks to Frank Van der Stucken, we were treated but recently to some strong, individual and well-made music of the Fleming in an Arion concert; 1893, the Columbian year, has, as is usually the case, brought forth nothing striking in all the patriotic effusions with which the country is naturally flooded.

The musical programs for Chicago are constructed with Mr. Thomas' old skill and will really be the feature of the summer musical season in the country. A summer musical season we shall have in this city, just as we shall have an unusually busy theatrical one. The metropolis will probably be the objective point for thousands of visitors, for whom the name "New York" contains more magic than all the glories of the Columbian Exposition. So the season is waning, but it will be succeeded by another season, which will renew its youth in operetta, open air concerts, vaudeville and ocean music; in fact, just the kind of music to suit the summer solstice. The "Independent" this week gives a sort of a "Where are the snows of yester-year?" wail in reviewing the past season. It says:

Music seasons are like social ones. After one and another has passed with meeting and entertaining, as a matter of course and necessity, new acquaintances, we discover that we have seen less than we relish of this or that old friend. Likewise we may say to ourselves that the attention bestowed on the new circle has not repaid us for the neglect. Just at this time of year let us note some of the music which has lapsed for a greater or lesser period from the local concert programs, either because the particular composition was for a while overperformed and needed retirement, or because it was crowded out by the favor accorded to novelties, or because it has simply not happened to be taken up, especially if, as in the instance of a choral work, its presentation be always an arduous undertaking.

Do we confer of symphonies? From the stock of symphonies, what has become of Rubinstein's Fifth (the "Russian" one) and that mysterious Sixth, which was such a stirrer up of queries as to its quality, and even as to authorship, a few years back? Of Brahms' Fourth, of Raff's "Leonore" and "Spring" ones; of Mendelssohn's "Scotch" and "Reformation," or of that pleasing pair, respectively by Franchetti and Eugen d'Albert, heard from the Philharmonic a while ago? Of Mr. Cowen's delightful "Scandinavian" and "Welsh" symphonies, quite able to stand repetition? To the Rubinstein's deficit can fairly be added the "Ocean," or at least its powerful extra movement describing the sea storm; and his "Dramatic," though given last year, would not be unwelcome to those appreciative of its extraordinary traits. And there is Hans Huber's "William Tell," and Hermann Goetz's "Symphony in F," and (certainly as an experiment) Anton Bruckner's tremendous Seventh, which proved itself such a terrible stone of stumbling once upon a time to critics and public hereabouts.

Are we not in danger of forgetting our old acquaintance with Mozart's "Parisian," and, for that matter, with others of the better Mozartean set? As to overtures, conspicuous for absences these many moons, are—let us think a little—Wagner's "A Faust Overture," Brahms' "Tragic" and "Academic Festival;" Schubert's "Rosamunde," Gluck's "Iphigenia in Aulis," with Wagner's conclusion; Berlioz's "Lear," and that other "Lear" one of Bazzini; Spontini's stout old "Olympia," Mendelssohn's "Hebrides," "Ruy Blas," "Melusine" and "Calm Sea and Prosperous Voyage;" to Beethoven's "Egmont," hardly inferior in dignity to the "Coriolanus," to Meyerbeer's "Struensee," Cherubini's "Water Carrier" and "Anacreon," Nicolai's jewel bright "Merry Wives of Windsor," Bargiel's "Medea," and Goldmark's "Spring" or his "Penthesilea"—the latter as fine of its kind as the composer's far more popular "Sakuntala."

Or, do we turn from these to more miscellaneous compositions for the orchestra, we become aware that something like inexpedient disuse attaches to Hans von Bronsart's "Spring Fantasy," to Arnold Krug's "Othello," to J. L. Nicodé's splendid "Symphonic Variations," and to his enjoyable "Symphonic Suite;" and also to a list long enough to include Rubinstein's "Hecuba," Brahms' second piano concerto, and the concerto for the same instrument, in A minor by Grieg, and Goetz's beautiful one; Liszt's "Mazepa," and "Preludes," and "Nächtliche Zug" (in the "Episodes from Lenau's Faust") the Intermezzo in Schubert's "Rosamunde;" Brahms' "Chorale St. Antoni Variations;" Rheinberger's brilliant and humorous "Wallenstein's Camp" picture; Saint-Saëns' "Phaeton;" Liszt's piano concertos, both of them, and the orchestrated form of Beethoven's quartet, op. 131, made so effectively by Mueller-Berg-haus.

As to choral music, a few matters that have lapsed noticeably are Schumann's "Faust," the strong selections from Berlioz's "Trojans at Carthage" and "Fall of Troy," produced several seasons ago, and his "Requiem" and "Childhood of Christ;" Mozart's "Requiem," Verdi's "Requiem," Spohr's "Last Judgment;" Prof. J. K. Payne's "Incidental Music to (Edipus Tyrannus," Grell's & capella Mass, Cherubini's great "Requiem" in D

minor, Beethoven's "Missa Solemnis," a Gluck opera in recital, anything and everything of the Palestrina and the Palestrinian school of music, except as far as one concert recognized such music as extant; Bruch's "Arminius," Smart's charming "Bride of Dunkerron," and—with the proper vocal assistance—Wagner's "Kaiser March."

It is not necessary to remark that the interest and value of the members of this catalogue are quite varying considerations, and that as to plenty of them they will be matters of taste. But the showing is curious, and in view of the general feeling as to the want of attractiveness of the new music heard in the month now closing, it would seem to many that works here recalled might have offered better if not at all newer cheer.

RICHTER HAS SIGNED THE CONTRACT.

CONTRADICTORY rumors to the contrary notwithstanding, Hans Richter signed the articles of agreement with Mr. Higginson Thursday, April 13, by which he is under contract to conduct the Boston Symphony Orchestra in place of Mr. Arthur Nikisch, resigned. This news was given us by Mr. C. A. Ellis, the manager of the orchestra. Now the matter rests entirely with Mr. Richter.

If he can get away he will, for he is anxious to visit us in an artistic capacity. Whether he will be allowed to resign his Viennese engagements remains to be seen. He has always the Emperor as a final court of appeal, anyhow. Besides there is no law that can prevent him taking a steamer to Boston. The talk about life pensions, &c., is not conclusive, for by the terms of his contract with Mr. Higginson, he would be more than reimbursed for any sacrifices made on that score. Besides, Richter is a man past fifty. In Mr. Floersheim's interesting budget of Berlin news this week the situation is discussed; also a latter day estimate of the great conductor's work.

HANSLICK'S "REMINISCENCES."

IN the lately published volume of "Reminiscences" by Ed. Hanslick, a very interesting portion is that in which the writer relates his early meetings with Wagner. The critic made the acquaintance of



MINNA WAGNER.

the composer in 1845, and during the visit Wagner's first wife, Minna Planer, who had been an actress, entered the room. She was a tall, beautiful woman, and Hanslick could not refrain from expressing his admiration for the majesty and dignity of her appearance. "Ah, one can hardly recognize her now," replied Wagner. "You ought to have seen her a couple of years ago. The poor woman has gone through much trouble and many deprivations with me. We were in a miserable state in Paris, and without Meyerbeer's help we might have died of hunger."

While Wagner was speaking a parrot was screaming all the time. "How can you stand those shrieks?" asked Hanslick. "I'm used to them," said Wagner laughing; "it is a good little creature that I take about with me everywhere. It makes noise enough at times, it must be allowed, but then I am blessed with a wife who does not play the piano."

In 1846 "Tannhäuser" was produced for the first time in Dresden, and made a great impression on Hanslick. Schumann and his wife sat next him in the parquette, but neither of them said a word. Next day Hanslick started out on a tour on foot in the Saxon Switzerland, and met Wagner with his niece, Johanna (who had been the "Elizabeth"), and thanked him for the enjoyment which the first performance had given him. On his return to Dresden he called on Schumann and asked him if he was intimate with Wagner. "No," Schumann answered, "to me Wagner is impossible. He is undoubtedly a man of genius, but he talks right on end. One cannot always be talking." Soon afterward Hanslick met Wagner and they spoke of Schumann. "We are on very good terms," Wagner replied, "but not intimate. Schumann is an impossible man. He never

talks." On my return from Paris, I told him a lot of interesting things about the opera, concerts, composers, but he never stirred or said a word, so I jumped up and ran away. An impossible man!

Hanslick relates one of his own experiences with the taciturn Schumann: He spoke to him a long while about music and musicians, but Schumann said never a word and only blew his cigar smoke up to the ceiling. Thinking this was a hint to be silent he stopped. Then Schumann exclaimed: "I must take you to Clara," and when they found her Schumann asked her to play something for them.

THEY PLAYED ANYHOW.

LAST week the old farce was again enacted by the Musical Union and with the same results. The German Infantry and Cavalry Bands were forced to go into a sort of artistic quarantine at Ellis Island, and were put through their paces before it was discovered that they were fit to play on American soil.

The Musical Union in this case is simply a nuisance, for, as Sunday's "Times" well put it, why didn't it keep out the Strauss Band a few seasons ago? There was a band that was simply bad, having nothing to recommend it but Strauss' name, for even Eduard Strauss was a woful disappointment as a conductor.

The visiting German bands are en route for the Columbian Exposition, where they will be stationed in the German village. It was mere impertinence to attempt to stop them from playing, particularly as the receipts of their performances will be donated to local charities. As to the "artist" and "musikanten" question, the less said the better. The shoe pinches too tightly at home.

MUSIC AS A THERAPEUTIC.

FROM time to time mention has been made in THE MUSICAL COURIER of the therapeutic effects of music, and at present there seems no reason to doubt that it is a valuable agent in certain forms of disease. As the result of a large number of observations of the effects of music on the inmates of the big prison at Portland, in England, it appears that these effects make themselves felt by reflex action on the nerve centres which govern the course of the blood. It appears that there is an appreciable dilation of the blood vessels and consequently a greater activity of the circulation, with markedly increase of warmth. The general work of nutrition being closely connected with the activity of the circulation, music must be considered as an adjuvant of the nutrition of the tissues, to be utilized as occasion requires as a therapeutic agent of a certain value.

These results are, however, merely in accord with the observations of Dogiel, which are as follows:

1. Music exercises an influence on the blood.
2. That influence shows itself sometimes by an augmentation, and sometimes by a diminution of arterial pressure.
3. Nearly always music accelerates, in man and beast, the beats of the heart.
4. The variations of the circulation produced by musical sounds coincide with the changes in the respiratory movements.
5. They are more or less great according to the tone and the intensity of the sounds.

In all these phenomena individual particularities and even the nationality are appreciable elements.

There has lately been established in England a society bearing the name of the Guild of St. Cecilia, for the purpose of studying the question. The president of the Guild is Canon Harford, of Westminster. The new society proposes to verify if possible the calming influence of music, to form a corps of "musical nurses," ready to respond to the calls of doctors and to install in some central part of London a place whence music may be sent telephonically to specified wards in the large hospitals.

The experiences thus far have proved, it is said, very satisfactory. One of the most notable has been to secure sound and satisfactory sleep. At Helensburgh a committee of ladies play and sing when operations are performed, and it is noted that the temperature of the patient lowered measurably, and that their sufferings were manifestly ameliorated. The same results were noted at Bolton. The instrument which appears to have the best and most calming effect is the violin. In many cases of insomnia excellent results have been obtained from an ordinary musical box, played either by ordinary movements or by an electric motor.

If all these statements are true there seems to be another field open for musicians out of employment,

inasmuch as they can accept private engagements for cases of illness or be employed by the society. The subject seems now to have emerged from the domain of hypothesis in England at least, and its introduction into the United States may be looked for at any time.

NIKITA WANTS AN INJUNCTION.

Louise Marguerite Nicholson, professionally known as Louise Nikita, will not be heard by Chicagoans in Chicago, at least under the management of the corporation with which she had contracted to give a series of concerts, beginning May 1 and ending October 1 of the present year. The corporation is the one which has launched the "Trocadero" at Sixteenth street and Michigan avenue. Miss Nikita not only refuses to appear at the establishment mentioned, but declared that the use made of her name by the press agents and advertisers of the company in connection with their project is calculated to do her irreparable injury in the musical and artistic world.

A bill filed in the Circuit Court yesterday by Nikita states that the petitioner has never appeared in any but the highest grade of artistic performances; that she had been made court singer by the Duke of Saxe Coburg and Gotha. On May 21, 1892, Dr. Florence Ziegfeld applied to her to enter into an engagement to sing in a series of concerts of the highest grade to be given in the "International Temple of Music" in Chicago, which he said would be situated in one of the most aristocratic portions of the city and the concerts would be visited by the finest people; that on consideration of this statement she came to this city at great expense, which was augmented by the purchase of a special wardrobe of costly concert costumes, the amount thus expended being 20,000 frs. She complains that the so-called "Temple of Music" was discovered to be the First Regiment Armory, having upon it a large signboard with the words, "Trocadero, the World's Greatest Attraction"; also a portrait purporting to represent her but being a very common painting. Under the painting were the words, "Nikita," "Finest Restaurant." She avers that she was shocked to hear that she was expected to sing in a restaurant, where liquors were to be sold and dancing permitted.

Nikita protests that she did not engage to sing in any "entertainment" nor in any place where the variety show element was to be permitted. If she were to sing under such conditions she could be justly rejected as a prima donna by her London and Berlin agents and would forfeit her place in the profession. She therefore asks an injunction to prevent Dr. Ziegfeld from using her name in the manner indicated, and also asks to be freed from the contract into which she has entered. An action for damages against Dr. Ziegfeld and the other members of the corporation is threatened.

NO one unacquainted with the facts on both sides of this is competent to judge its merits, although it is true that the Trocadero is an armory and that its concerts, from their very nature, could not be other than popular concerts. If Miss Nikita does not sing at the Trocadero she will probably not be allowed to sing in this country, unless she should prove that Ziegfeld misrepresented things when he engaged her. Dr. Ziegfeld was in the city yesterday to meet his son, who was due on the Fulda from Europe with the Hamburg Orchestra. He told THE MUSICAL COURIER that in the Nikita contract it is stated that no smoking can be indulged in until after her singing, which certainly signifies that those who have cigars and who feel like doing so can smoke if they light them after she has sung each evening. She must certainly have read this.

RACONTEUR

A REVENGEFUL RHYTHM.

BEING THE MONOLOGUE OF A TYMPANIST.

PERHAPS you think because I, too, play upon an instrument of percussion that I admire that other percussive machine of wood and wire, the piano, or that I consider the tympanum as an inferior instrument.

You were never more mistaken in your judgment. I despise the piano as being a shallow compromise 'twixt the harp, tympani and those Eastern tinkling instruments of crystal and glass, or dulcimers and the cymbalum. It has no character, no individuality, no personality of its own. It is deplorable when heard in conjunction with an orchestra, for its harsh, hard, unmanageable tone never blends with the other instruments. It is a selfish instrument and it makes selfish artists of those who devote a lifetime to it.

Bah, I hate you and your pianos! Compare it to the tympani! Never, never! It is false, insincere and smirks and simpers if even a silly, brainless school girl sits before it. It takes on the color of any composer's ideas, and submits like a slave to the whims of any virtuoso. I am disgusted. I am mad and I can restrain myself no longer. Here am I, an old kettle drummer, as you say in your barbarous English, poor, unknown, forced to earn a beggarly living by thrumming dance tunes in a variety hall; and on a hated piano, and often accompanying wretched singers, acrobats, and all the riffraff of a concert room, where men puff vile tobacco smoke in my face, drink vile beer, get drunk, or come in drunk, where a mist of vulgarity hangs like a dirty pearl colored cloud over all. I don't look at my music any more. I know

what is wanted. I have rhythmical talent. I conduct myself, although there is a butter faced leader waving a silly stick at us all, while I sit in my den, half under the stage, and thrum and think, and thrum and think, and think and think and think.

Sometimes, seeing my white face, I am offered a drink of beer, but I am a Frenchman and easily insulted. I hate beer. One night I remember being behind, and one of the ballet, a wretched, scrawny girl, said to me: "Old man, you look tired; have a drink of whiskey! It will cheer you up and make you forget the old girl." I can see her wan face turn purple with fear as I beat her down with my fists. How they all screamed! and all I can recollect now was a sudden blackness and then—death!

I had fainted from rage, and the doctor told me I had heart sickness, to be careful and keep cool. The manager of the place scolded the girl for annoying me. He had had me for many years. I was sober and never missed a performance, else it might have gone hard with me. As it was, the girls huddled together when I came near them, and touched their foreheads significantly. But I am not crazy, just a poor, sick, old tympanist in love with music and shuddering at a memory.

And what do you suppose I do with my mornings, for I have to rehearse every afternoon with odious people, who splash their draggled lives with feeble, sick music? I stay in my attic room and play upon my tympani, my beloved children. I have three of them and I play all sorts of scores, from the wonderful first measures of Beethoven's Fifth, to Saint-Saëns' Arabian music. Ah! those men understood my instrument. It was no instrument of percussion to them. It has a soul. It is the heart of the orchestra. Its rhythmic throb is the pulse of musical life. What are your strings, your scratching, rasping strings! What signifies the blare of your brass, or the bilious bleating of your wood-wind! I am the centre, the life giver. From me the circulation of warm musical blood emanates. I stand at the back of the orchestra and sit as high as the conductor. Ah! and he knows me; he looks at me first. How about the Fifth Symphony? You sneer no longer now. It is I who outline with mystic taps the framework of the story. Wagner, great, glorious, glowing Wagner! I kiss his memory. He knew the tympani and their noble mission in music.

Yes, I am an educated man, a college bred man, but music snared me away from a worldly career; music and—a woman; but never mind that part of it. Do you know "Hunding's" motif in "Die Walküre"? Ha! ha! I will give it to you. Listen! Is it not beautiful? The stern, acrid warrior approaches. And Wagner gave it to me, to the tympani. Am I crazy, am I arrogant, to feel as I do about my darling little dwarf children? Look at their beloved bellies, so smooth, so elastic, so resonant! A tiny tap and I set vibrating millions of delicate, ethereal sounds, the timbre of which to my ears have color, form, substance, nuance, and thrill me even to my old marrow. Is it not delicious—that warm, velvety, dull percussion? Is it not delicious, I say? How it shimmers and senses about me! You have heard of "drummed tears"? I can make you weep if I will with a few melancholy, muffled strokes. The drum is the epitome of life. Sound is life. The first men bruised stones together and heard the first music.

I know your Herbert Spencer says differently, but bah! what does he know about tympani? Chopin would have been a great tympanist if he had not wasted his life foolishly at the piano. When he merely drummed with his fingers on the table Balzac said he made music, so exquisitely sensitive was his touch. Ah me, what a tympanist was lost to the world! What shading, what delicacy, what sunlight and shadow he would have made flit across the stomachs of my little darlings on their tripods! No wonder I hate the piano, and yet, hideous mockery of fate! I play upon an old "grand" to earn my bread, garlic and wine. I can't play with an orchestra; it is torture for me. They do not understand me; the big noisy boors do not understand rhythm or nuance. They play so loud that I cannot be heard, and I will never stoop to noisy banging. How I hate these orchestral players. How they scratch and blow like pigs and boasters! When I did play with them they made fun of my red hair and delicate touch. The leader could not understand me, and kept on yelling, "Forte, Forte." It was in the fifth of Beethoven,

and I became angry and called out in my poor German (ah, I hate the German, it hurts my teeth): "Nein, so klopft das schicksal nicht an die pforte." You remember Beethoven's words!

Well, everybody laughed at me, and I got mad and packed up my instruments and went home. Jackass! he wanted me to bang out that wonderful intimation of fate as if it were the milkman knocking at the door. I am a poet and play upon the tympani, the conductor and the orchestra are boors, vulgar beer swillers. But I do injustice to one. He was an Alsatian and spoke bad French. But he was an excellent bassoon player. He often called on me and we played duets for bassoon and tympani, and then together we read Amiel's journal aloud and wept. Oh! he had a sensitive soul that bassoon player. He died of the cholera and I am alone.

After my failure as an orchestral player I gave a concert in this city, and played my concerto for seven drums and wood wind orchestra. The critics laughed me to distraction. Instead of listening to the innumerable rhythms and marvelous variety of nuances I offered them, they mocked my agile behavior and my curiously colored hair. Even my confrères envied and reviled me. I have genius, so am hated and despised. And yet these same stupid critics went mad over the performances of a man who played upon the odious piano and whose hair is more flamingly scarlet than my own. Oh, the pity of it all! They couldn't hear the tenderness, the fairy-like sobbing made by my wrists, but listened with admiration to the tinkling of a piano, with its hard, unchangeable tone. Oh, the stupidity of it all!

But time will have its revenge. I will not stir a finger either. When I die the world of tone will realize that a great man has passed away, after a wretched, neglected, uneventful life. I have composed a symphony, and for nothing but *Tympani*! Don't smile, for I have explored the most fantastic regions of rhythm, hitherto undreamed of. Tone, timbre, intensity, rhythm, variety in color, all, all will be in it, and how much more subtly expressed than by your modern orchestra, with its blare, blow, bang and scratch. And what great thoughts I have expressed! I have gone beyond Beethoven, Berlioz and Wagner. I have discovered rhythms which, Asiatic in origin, will plunge you into midnight woe; rhythms rescued from the Greeks of old, that will drive you into panting dances; rhythms that will make drunkards of sober men, warriors of cowards, harlots of angels. I can intoxicate, dazzle, burn, madden you. Why? Because all music is rhythm. It is the skeleton, the structure of life, love, the cosmos. God! how I will exult, even if my skin crackles in hell fire, when the children of the earth listen to my Tympani symphony and go crazy with its sinisterappings.

I have led a shiftless, uneventful life, but I envy no one, for I am the genius of a new art—but stay a moment!

"An uneventful life," did I say? Alas! my life has been one long, desperate effort to forget her, to forget my love, my woman, my wife. My God, my God! I can see her face now when she flashed across my senses at a provincial circus. It was in France, never mind where. I was a young man drum-mad, and I went to the circus to beguile my time, for I couldn't practice all the day, and saw her—Mlle. Leontine, the Aerial Virtuoso of the Century, the playbills called her. She was fair and slim, and God had smiled into her eyes, for when she smiled at me I saw Him.

"Am I blasphemous? No, I am only a poet. Her hair was the color of tender wheat and her feet twinkled starwise while she walked. She was my first, my only love, my life and my wife. She loved me, she told me so soon after we became acquainted, and I believed her—I believe her now—sometimes when I strike softly the stomachs of my dear little children. We got married; there were no impediments on my side; my parents were dead and I had a little ready money left. I gave it all to her immediately. She took it and bought diamonds.

"They were so handy in case of hard luck," she said, and smiled. I smiled, too, and kissed her.

I kissed her very often and was so desperately in love with her that I joined the circus and played the drums; hush, don't tell it to anyone, and the side drums at that. I would have even played the piano for her, so frantically did I adore her. I was very proud of my wife, my Leontine. She did a tremendous act on the trapeze. She swung and made a flying leap across the tent and caught a bar, and every time I gave a tap on the big

drum just as she grasped the trapeze. Oh, it made your blood shiver to see her slight figure hurtling through space and landing safely with my rhythmic accompaniment. And how people cheered and what crowds flocked to view the spectacle. In some towns the authorities made us use nets for safety, and then the crowds were not nearly as large. People like risks. The human animal is happy when it smells blood. Leontine noticed the decreased attendance when the safety nets were used, and begged the manager to dispense with them entirely when he dared to.

He almost always dared to, for he loved money as much as she loved fame. She was perfectly fearless, and laughed at my misgivings, so we almost always did the act without nets.

* * *

We had reached Rouen in our wanderings through the provinces, and I mooned about the quaint old town, drinking in the cathedral and plunged into a happy reverie, for I was happy, happy all the time. Leontine was so good, so amiable, so true. She associated with none of the women of the circus and with none of the men, except the manager and myself.

The manager had raised her, for she was a foundling. She told me that as soon as we became intimate. We often played games of picking out the handsomest houses and chateaux we passed, pretending that her parents lived in them. She was awfully jolly, was my little Leontine. She was with me nearly all the time, except when practicing her difficult feats, which she did in company with the manager, who attended to the ropes and necessary tackling. He was a charming fellow and very obliging.

One day I overheard a conversation which altered the current of my life. I was sitting half asleep in the spring sunshine with my back to one of the tents awaiting Leontine's return to déjeuner. She was as usual rehearsing and I was composing and dreaming. Suddenly a laugh aroused me and I heard a woman's voice say:

"But the young idiot never will discover them; he is too blind and fond of drumming."

I pricked up my ears. Another woman answered, and in a regretful tone:

"See what it is to be fascinating like Leontine; she gets all the boy's money and has the manager besides. She must earn a pretty penny."

I sat perfectly still and cold for several moments and then managed to wriggle away. I could give you no account of my feelings now. So many years have passed, besides I don't think I felt at all. Every day I became more and more thoughtful, and Leontine and the manager rallied me on my silence. I did not lose my spirits. I was just quiet and very watchful.

* * *

At last I made up my mind that it was time to act. We went to Lille and gave there our usual grand display. I had not seen Leontine all day, and when the evening came I sent her a message telling her that I was not hungry and would not be at home for supper. I could not be a hypocrite any longer.

In the evening the regular performance was gone through with. I was in a gay humor, and the men in orchestra laughed at my wit and said that I was more like my old self. My wife's aerial act came last on the program, for it was the event of the show. What a brilliant house we had. I can smell the sawdust, orange peel yet, see the myriad of laughing faces and hear the crack of the ringmasters' whips, the cries of the clowns, and crash of the music.

"She comes, Leontine comes!" shrilled a thousand throats.

Into the ring she dashed on a milk white horse, and throwing off her drapery stood bowing her acknowledgments to the bravas of the audience.

What a graceful figure she had, and how lovely her face, framed in soft curls, looked as she clambered aloft to her giddy perch. Breathlessly every one saw her make her preparations for the great flight through the air. The band became silent, all necks were strained as she swung lightly into space, to and fro, increasing the speed so as to gain the necessary momentum for the final launch.

Off she flew like a thunderbolt—bang went my drum—a moment too soon. The false unaccustomed rhythm shook her nerves and she fell with her face toward me.

There were no nets of course.

Later I saw the manager. He was in his room, his

head buried in pillows. I tapped him on the shoulder. He shuddered when he saw me. I said, "'Tis you who should wear black."

The Military Bands of the German Village at the World's Fair.

THE two bands which will appear in May at the German Village consist of military musicians, the pick of 1,500 performers who were selected for this engagement. They were all examined by the royal inspector of military music, G. Rossberg; the royal chamber musician, S. Kosleck; Director Ruscheweyh, Capellmeister G. Herold and others. The solo as well as the ensemble examinations by Ruscheweyh and Herold were brilliant, and these gentlemen go as directors of the bands.

The bands had two rehearsals a day before starting for Chicago, under Ruscheweyh and Herold. The latter has charge of the old historical trumpet music and the valveless trumpets. These latter at the express wish of the Emperor have been introduced into many cavalry regiments. The instruments were made under Mr. Kosleck's directions, and with their embroidered flags form a striking sight. Both bands are magnificently attired, the uniforms being correct. The infantry band wears the uniform of the Third Regiment of the Guard (Queen Elizabeth); the cavalry, the uniform of the Garde du Corps.

The business management is in the hands of Herman Wolff.

RUSCHEWEYH.

Mr. Eduard Ruscheweyh was born in Wohlau, in Silesia, in the year 1836. He was a pupil of the celebrated royal court music director, B. Bilse, and from 1853 to 1856 filled the place of solo flutist in his orchestra in Liegnitz. In 1856, at Posen he joined the band of the Seventh Regiment as oboist, and in 1860 was named staff oboist of the Second Lower Silesian Regiment in Görlitz, where he had to organize the band. In the regimental history of this corps we read: "Like every other institution of the regiment, that of the regimental band is due to Colonel Gordon. Within a year or two it gained a reputation far beyond the limits of the garrison. The selection of Eduard Ruscheweyh as staff oboist of our regiment was most fortunate. With the support of Colonel Gordon he succeeded in forming this band of such artists, and training it so well, that the first tournée of the band, in 1861, to Dresden, Leipsic, &c., had such success that its excellence was at once acknowledged, and that it has since then been invited to the above named and other large cities."

During the campaign of 1864 the regiment was on the Russian frontier, and Ruscheweyh here organized concerts so successfully that the Russian Government offered him the position of divisional bandmaster, which he declined. At the end of the war the regiment was in garrison at Posen, and there he gave symphony concerts. During the campaign of 1866 Ruscheweyh and his band were present at the battles of Nachod, Skalitz, Schweinschädel and Königgrätz, and received the Hohenzollern Medal of Merit with swords. In 1869 he became music director of the Fourteenth Grenadier Guard Regiment (Queen Elizabeth), and during the war with France, in 1870-71, he and his musicians were at St. Prevot, Sedan, the storming of Le Bourget and received the Iron Cross.

In the history of this regiment, respecting the storming of Le Bourget, we read: "In the history of the struggle it must be mentioned that with the fusilier battalion the band also had advanced on the road. Music Director Ruscheweyh ordered the 'Amazons' March,' from 'Fantaska,' to be played. The passes were filled up by the cannon, and a piece of a shell wounded one of the performers, and on arriving at the northern entrance, Ruscheweyh, like a new Tyrtæus, led on his men to victory. He received the Iron Cross."

From 1872 till he left the army Ruscheweyh and his band gave every Wednesday and Sunday concerts in the well known Tivoli. On April 17, 1892, the 1,500th of these concerts took place under his direction. In 1878 he had been named Royal Music Director, and in 1885 celebrated the twenty-fifth anniversary of his duties as capellmeister, and retired from the service. Since then he has lived at Pforzheim, where he became leader of the instrumental society, and founded an orchestra famous in South Germany.

G. HEROLD.

Mr. G. Herold has been a military bandmaster for twenty years, from 1871 to 1891. From 1881 to 1885 he was in the Royal Academie High School, at Berlin and here under Kosleck, and studied under him the old historic trumpets. He is well known in the musical world by his compositions and arrangements for string and military bands.

Jean de Ockeghem.—Mr. Michel Brenet will publish soon a work on Jean de Ockeghem, the chapel master under Charles VII. and Louis XI. The details of the life of this eminent composer of the Fifteenth century have given rise to lively discussions between Fétis, Burbure, Van Straeten and others. Twenty-five years ago Mr. W. Thoinan wrote an interesting book on him, but left many obscure points which Mr. Brenet seeks to clear up.

BERLIN BRANCH BUDGET.

EUROPEAN HEADQUARTERS OF
THE MUSICAL COURIER,
BERLIN, W., Linkstrasse 17, April 4, 1893.

EASTER has arrived and gone, and with it the last of the regular concerts of importance. The symphony of the concert room has made room for the symphony of the woods, and the Thiergarten just now is resounding with more joyous if less well accorded notes than either the Philharmonic or the Singakademie. But what these sweet singers of the feathered tribe are lacking in polyphony and as yet in strength, precision of attack or response, feminine humanity is trying to make up for in presenting a symphony in colors which for loudness and gorgeousness leaves Wagner's orchestration far in the rear. Easter Sunday and yesterday's Easter Monday, which latter is hardly observed in the United States as a holiday, are the special days for merry making and holiday display in Berlin. All Berlin was on its legs during these two days, and the ladies vied with each other in showing off to the fullest advantage their new bonnets and spring toilets, which this season seem to me to be chosen in colors which are more glaring than trumpets, and more shrieking than piccolos. If it had not been for the soft green of the shrubs just breaking forth into leaves, which acted like muted strings in this blatant symphony of colors, the crier tones would have put every sensitive eye out of holiday humor; but the magnificent spring weather, the reawakening of nature, the glorious sunshine, the chirping chorus of the birds all united in making you forget that the human symphonists were using up all the colors of the rainbow and palette in a vain attempt at rivaling the peacocks. And then there were no concerts to be attended to these two days and consequently no criticisms to be written, and that consideration is always a sufficiently potent one to restore me to good humor in case one thing or another should have occurred to have shaken my equanimity.

PASSION WEEK CONCERTS.

But I perceive that I am shouting my Easter Hosannah just a trifle "too previous." Before the Resurrection there was the Passion, and Passion Week indeed brought some concerts which cannot be dismissed with only a few passing remarks.

First of all, on Thursday night the annual concerts of the chorus of the Royal Opera House took place on the very scene of that useful and hard worked body's every day activity. It was gratifying that the great building was filled to the last place, which must have netted a snug sum to the pension fund. The principal attraction was the appearance of Anton Rubinstein, who conducted in person his F major symphony and the slow movement of his violin concerto. You probably never heard the F major symphony, or even knew of its existence. I certainly for one did not up to last Thursday. If you should, however, consult the Barthold Senff catalogue of publications you would find that in reality it is Rubinstein's first symphony. And such it indeed sounds to be. You do not miss very much by not knowing it, and it is an absolute riddle to me why he chose just this immature work for performance on so important an occasion. This first symphony is evidently still a product of Rubinstein's conservatory period at Leipsic. Here and there indeed there crops up already (especially in the slow movement in C minor) one of those characteristic Rubinstein ideas which are so pleasing and melodious, but which lend themselves only hesitatingly and almost disparagingly to dramatic treatment. The same objection, however, has been made to many of Schubert's most beautiful symphony themes; yet it cannot be laid to his door that his factor is not masterly, at least in his later symphonies. With Rubinstein the case lies somewhat differently. He indeed is greatly deficient in the art of developing a theme, and much of his symphonic music is merely piano music in more or less suitable orchestral attire. This F major symphony, with here and there a sudden touch of Schubert in it, but altogether smacking of the piano and of the conservatory supervision, is the most pronounced example of the shortcomings of his manner of writing, which in later sym-

MANHATTAN

OPERA HOUSE.

THIRTY-FOURTH STREET,

Bet. Broadway and Seventh Avenue.

SALVINI.

phonic works he industriously and at times quite successfully tried to overcome. Why then he should have chosen this rather weak and early composition, when he could have made a much more favorable impression and certainly a still greater hit with conducting either the "Ocean" or the "Dramatic," or perhaps the Russian symphony, I am at a loss to understand, unless it is true that Rubinstein's artistic judgment is indeed, as it has often been asserted, one of the poorest, and that moreover nobody is really a good or reliable judge of his own productions.

RUBINSTEIN AS CONDUCTOR.

The symphony was very well performed by the magnificent Royal Opera House Orchestra; yet also this reproduction was somewhat of a disappointment to me, owing to Rubinstein's conducting. Surely every man in the orchestra, the greater portion of whom are artists on their respective instruments, did his utmost to obey the slightest indications of the composer-conductor's intentions; and, as I said before, the result was in a general way a very good one. It failed, however, to come up to my, perhaps, a trifle too exalted expectations, and this is due to the fact that Rubinstein is by no means as great a conductor as he used to be, and probably still is as pianist. Above all he lacks that direct inspiration which a really fine conductor knows how to impart to his men. Rubinstein, as once Schumann, seems to conduct more for himself than for his orchestra, and appears to listen with keen zest and sensual pleasure to what is forthcoming from the orchestra, instead of anticipating it and forcing his hand to do his bidding. He evidently is a better listener than dictator, and one more of that great list of composers who are but poor conductors, of which Wagner and Berlioz were the shining exceptions who go to prove the rule.

The slow movement in E flat from the violin concerto, op. 46, also pleased me less than it had done in New York a season or two ago, when I heard the work in its entirety played by that sterling artist, Camilla Urso, at one of the concerts of the Philharmonic Society. This may in part be due to the fact that, detached from its coherent and natural surroundings, this adagio loses some of its repose and the charm of contrast; but it was also in a great measure owing to the dry tone, ungraceful bowing and quite commonplace conception of the executant, Concertmaster Fritz Struss, of the Royal Opera House Orchestra.

If nevertheless the public indulged in several recalls and vociferous applause, this must doubtlessly be attributed to the presence of the composer, who not only when he entered upon the podium, but also after each movement of the symphony, and again when he retired after the afore-said violin solo, was the recipient of most hearty and genuine ovations, in which finally the orchestra joined with a thundering "Tusch."

The second half of the program was devoted to Mozart's swansong, his requiem mass, in the performance of which most beautiful work the chorus came in for its share of the evening's work, and I must say that they sang tenderly, with apparent devotion to their task, and with a precision of attack and rhythm and carefulness as to dynamics that are rarely to be met with even in a body of well trained professional singers. Felix Weingartner was the conductor, and this means, as you may know by this time, that everything went admirably. He is really a model conductor, this handsome young man, for the chorus as well as for the orchestra. The soli in the requiem mass, which are nearly all of the concerted order, were harmoniously sung by Miss Leisinger, Mrs. Ritter-Götze (or as she is now called simple Mrs. Götze, she having, I am told, dropped Mr. Ritter), Sylva and Moedlinger. The soprano's voice is rather cold, but pure, and her intonation is always flawless, which is more than can be said of the alto's. Sylva is musically always reliable and artistic, even if his organ is not exactly the sweetest, and Moedlinger sang exceptionally well. All four soloists are of course members of the Royal Opera House personnel.

ST. MATTHEW PASSION.

Good Friday is perhaps more strictly observed in Germany than anywhere else in the world, certainly more so than in the United States. Performances of Bach's great passion music after St. Matthew are the order of the day, and not only here in Berlin, but also in the smaller provincial towns which command a chorus, an orchestra and an organ, and they are indeed far more numerous in Germany than they are anywhere else. The custom is a most admirable one, and its persistency has finally worked the wonder that the most difficult, because the most polyphone, and the grandest creation among all sacred musical literature has also become the most popular one, in the best sense of the word.

For weeks ahead all seats are taken for the annual Good Friday production of the St. Matthew's Passion music by the Singakademie chorus under Prof. Martin Blumner's direction, and it took not only money, but the bringing to bear upon the box office man all the influence and prestige THE MUSICAL COURIER has already acquired here, in order to get me a modest seat in a far off corner of the hall, and that one I should in all probability not have secured if chance in the form of a mishap to someone who had bought his ticket long in advance and at the last moment had to give it up, had not come to my aid. Well, one man's

misfortune is usually another man's chance, and so it was in this instance, where through it I was enabled to hear the sixty-second performance of the St. Matthew Passion music by the Singakademie chorus, and the first one of which was given under Mendelssohn some fifty odd years ago. Indeed if it had not been for Mendelssohn, who dug the work up and rescued it from oblivion, we might possibly not know anything about it yet.

I have told you of the recent performance of it by the Stern singing society under Professor Gernsheim's direction in one of my previous letters, and last week I wrote about the Singakademie's production of the Passion music after St. John. Both these performances were impressive indeed, especially the latter, but they could not in the least compare with last Friday's reproduction of the St. Matthew Passion, which was simply overwhelming and in which the complete chorus of the Singakademie participated, while the St. John's Passion was sung by only a little more than half of the full chorus. Moreover through the repeated and annual performance the older members (and most of the chorus are older members) know their part as well as or much better than the New York Oratorio Society members know their "Messiah," and these well drilled German choristers sing with a devotion, sincerity and religious musical fervor of which the average American is "hardly ever" possessed. Well, you should have heard the opening and final choruses, the chorales, the "Let Him be crucified" and the exclamation "Barrabam!" on the chord of the diminished seventh, and you would all understand my enthusiasm. Old Blumner, fussy as he is as a conductor, and peculiar and angular in his beats, movements and signs to the chorus, is really a grand fellow.

The soloists were well selected, although none of them was truly remarkable with the possible exception of Rudolf von Milde, who sang the part of "Jesus" with great dignity and beauty of tone and expression. This baritone has since he was last heard in German opera at the Metropolitan Opera House developed into an artist and singer of the first rank.

Th. Hauptstein, the tenor and "narrator," was also good, and the Bach recitative style seems to especially suit him. Of Miss Anna Stephan, the contralto, and Dr. Rudolf Meyer, the bass, I spoke repeatedly heretofore and new to me, although evidently rather old, was only the soprano, Miss Helene Oberbeck. She seems like a careful and most conscientious concert and church singer, but her voice is a little too far passé to give sensual satisfaction to an exacting musical ear.

OPERA HOUSE ORCHESTRA.

Saturday night saw the repetition of the ninth symphony by and for the Royal Opera House orchestra, which was given "by request." The vast house was again filled from pit to dome, and the performance itself was a superb one throughout and was received with unanimous applause and most spontaneous enthusiasm, which broke forth after each movement and wound up with a triple recall for the conductor after the finale. Weingartner this time directed entirely from memory. The soloists were the same as on the previous occasion, viz., Mrs. Herzog, Mrs. Götze, Sylva and Krolop, and they, as well as the Royal Opera House chorus, were as efficient as heretofore, Mrs. Götze this time avoiding the false note which had given so much aural offense the last time.

The Beethoven masterpiece filled the second half of the excellent program and was preceded by the "Parsifal" Vorspiel and the Schubert unfinished symphony. Weingartner conducted the transcendental Wagner number here for the first time and made a hit with it, albeit the faster tempo and the shortening of the long pauses in the first portion were not quite true to Bayreuth tradition and the entire Vorspiel did not on this secular occasion create that intense feeling of consecration and deepest impression which it never fails of producing upon a Bayreuth audience when it transcends from the unseen abyss of the sunken orchestra, and when everybody is in the mood for and consequently in touch with it.

The two Schubert movements in daintiest, tenderest and yet virile performance were a source of unalloyed musical enjoyment. They were, as my pretty little neighbor from the United States expressed it, "simply too lovely for anything."

WEINGARTNER TO MUNICH.

As I take up the English musical papers I am forced to smile when I read how they are fighting about who Weingartner is. It appears that a new orchestral society has been formed at Glasgow and that it was proposed to engage that young man for the post of conductor. Well, they may propose for a long time; Weingartner is already disposed of. Meanwhile I learn that Colonel Higginson has also been after that much sought after young man and that very tempting financial offers have been made him if he wants to be the immediate successor to Arthur Nikisch, Esq. Of this, however, there could be as little question as of the acceptance of the Glasgow engagement, as Weingartner is still bound for three years by contract to the Royal Opera House. I do not think that Colonel Higginson is exactly the man to be a party to a breach of contract, even if Weingartner for the sake of the almighty dollar had been willing to break his Berlin engagement, a fact which I very much doubt, however. Not to be outbid and to make as-

surance doubly sure in order to hold his bird, Count Hochberg, the royal intendant, last week made Weingartner an offer for a lifelong engagement under splendid and most flattering conditions. This offer, I am informed from headquarters, Weingartner is said to have virtually accepted before several days ago he left for Milan where he is to conduct several concerts this week. To-day, however, the telegraph, to the great consternation of everybody, brings the news that Weingartner has signed with the Munich Royal Opera House, of which Possart now is the intendant, and that from April 1, 1896, when his Berlin contract will expire, he is to become the successor to General Director Hermann Levi, who by that time will probably retire from active service. Whether or not this officially published telegram tells the truth I cannot at this moment verify, but I hardly doubt its authenticity.

But what will become of Boston and its fine orchestra is the question foremost in my mind. The Boston critics drove away Nikisch, as they did Gericke before him. Hans Richter they cannot get, all rumors to the contrary notwithstanding; and if they could get him they would not long be satisfied, as he is growing old and rather a little careless and easy going. His conducting, as I had occasion to notice this season, would never do in Boston, where for exactness and finesse they have been spoiled by both Gericke and Nikisch. Mottl will not leave Carlsruhe: besides, he would also prove more or less disappointing. The list of great conductors is rather limited just now, and a smaller one they could not very well tolerate at Boston after Nikisch. Erdmannsdörfer, of Bremen, might possibly do, and I think they can get him; but outside of him I know only one man, one great conductor whom they could get, and his name I am not going to divulge unless I am applied to in the matter. In Boston, however, they will not think of him, and in fact will probably know barely more of him than his name, if that be mentioned. There is, however, one man in the United States just now who knows whom I mean, and who also knows all about that conductor, and that man's name is Franz Rummel.

Rubinstein, who is this season attacked by the conducting fever, and who will shortly direct at the Royal Opera House his ballet "La Vigne" and his one act opera "Among Robbers," and at Kroll's his opera "The Children of the Heath," has also consented to lead Siegfried Ochs' Philharmonic chorus in one of his (Rubinstein's) sacred operas or oratorios, which is soon to be performed here.

The news which first appeared in the Berlin Branch Budget of THE MUSICAL COURIER, to the effect that the entire Berlin Royal Opera House personnel will appear in London in the spring of 1894 under Sir Augustus Harris' management, is now finally promulgated also in the Berlin papers. His Majesty the Emperor has given his consent, and that settles the matter. The repertory is to embrace twenty-four operas, and the affair will be the most important one artistically which London has ever witnessed in the way of opera in German or any other language.

Hans von Bülow has arrived in Berlin in order to rehearse with the Philharmonic Orchestra the program for the concert, which, for the benefit of that hard worked and hard working organization, he will gratuitously conduct next Monday night. The evening will be entirely devoted to Beethoven, and the house bill will include the "Fidelio" overture, the A major symphony, the "Pastoral" symphony and the third "Leonore" overture. This will be a treat.

Joseph Joachim returned from London to-day laden with pounds (sterling) and the heaviest laurels. His last quartet soirée here with Kruse, Wirth and Houssmann will take place on the 12th inst., and the program will, among other works, contain the second string quartet in E flat, op. 11, by Eugen d'Albert.

Our still handsome and always admired countrywoman, Mrs. Teresa Carreño-d'Albert, who on Easter Sunday participated in a concert given in Dresden at the royal castle of the King of Saxony, has just been nominated by that potentate a "court pianist." She certainly has been courted as much or more than any other pianist, even before his majesty so distinguished her. O. F.



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Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER, /
IX Schwarzenbergstrasse 15,
April 8, 1893.

FRIEDERICH SMETANA'S comic opera "Die verkaufte Braut" was produced for the first time in German, at the Theatre an der Wien, on Easter Sunday, and proved an unqualified and great success. Great credit is due to the management of this theatre, for having been able to bring out an elaborate work like this in opposition to the Imperial Opera, especially when one considers that no outside artists were engaged, only those participating in the general success who have been singing in operettas like "Der Vogelhändler," "Princess Ninetta" and such like light operas. The libretto is by Max Kalbeck, and although this gentleman does not know one word of Bohemian, yet he has managed to produce a very fine translation. Kalbeck, a North German, who has been in Vienna only a few years, got somebody to translate the original text literally and then being a good poet and a thorough musician, set to work and completed this difficult task. The music of the "Verkaufte Braut" is melodious and charming throughout, reminding one of Mozart at times, but otherwise quite original. There are three sets of dances, one in each act, the polka movement rather like the "quasi-polka" in Smetana's quartet "Aus meinem Leben." The principal artists assisting in this charming opera were: Miss Diglas, who at the last moment came to the rescue of Miss Lejo who was suddenly taken seriously sick. Messrs. Pokorny, Pagin, Carl Streitmann and Joseffy. Streitmann sang delightfully and scored a great success in his part. The orchestra, which was enlarged, was under the efficient direction of Adolph Müller, the regular conductor. The opera is sure to enjoy a long and prosperous run and Miss von Schönerer, the manageress of the Theatre an der Wien, may well feel proud of her latest success.

Messrs. Willi and Louis Theru gave their second and last subscription concert on Tuesday evening, April 4, assisted by Eduard Gärtner, the baritone, and Josef Lamberg (accompanist). The program was:

Variations, op. 35, on a theme by Beethoven.....Saint-Saëns
"Walderuh".....Hermann Grädener
"Der wandernde Musikant".....Seuffert
"Nach der Schlacht by Yemen".....Edward Gärtner.
"Larghetto," op. 16.....Henselt
"In arabischer Weise," op. 84, No. 3.....Brüll
Nocturne, D flat major, op. 66.....Carl Thern
Etude, mignonne for two pianos.....Schütt
"Abend am Meer".....Prautner
"Es grieg sein Lieb zu suchen der Knaabe".....Josef Lamberg
"Der Lenzist gekommen".....Edward Gärtner.
Hexameron. Introduction. (Theme by Bellini).....Liszt
Variations for two pianos.

Eduard Gärtner sang two new songs by Josef Lamberg which ought to become very popular, as they are original in setting and very melodious little gems. Messrs. Theru are to be congratulated on the success of this series of concerts, which were liberally patronized. A very fine concert under the immediate patronage of Countess Anastasia Kielmansegg was given on Monday, April 3, for the benefit of the Home for Crippled and Incurable Vienna Children. The artists who generously gave their services for this worthy object were Mrs. Selma Nicklass-Kempner, Miss Ella Pancera, Miss Irma Golz (soprano), Gustav Walter, Franz von Reichenberg, Professor Reinhold Hummer (cello), Hugo von Steiner (violinist) and Sigmund Grünfeld (accompanist).

The following program was successfully carried out:

Serenade for violin.....Hugo von Steiner
The composer.
Ballade, in form of variations on a Norwegian melody, op. 94.....Grieg
Miss Pancera.
"Veilchen".....Mozart
"Die Quelle".....Goldmark
"Gelbrollt mir zu Füssen".....Rubinstein
"Phyllis und die Mutter".....Erk (1807-1883).
Serenade.....Gregh
Mrs. Kempner.
Introduction and andante for cello.....Spohr
Professor Hummer.
"Fata Morgana".....Goldmark
"An Anna".....Schumann
"Ständchen".....Ed. Walter
Gustav Walter.
Capriccio and intermezzo.....Brahms
Etude, G sharp minor.....Paganini-Liszt
Miss Pancera.
Aria from "The Barber of Seville".....Rossini
"Shadow Dance," from "Dinorah".....Meyerbeer
Miss Golz.
"Rheinlied".....Rhies
"Es muss ein Wunderbares sein".....Liszt
"Das erste Lied".....Weidt
Mr. Reichenberg.

The concert was a great success, financially and artistically, and was attended by a very large and distinguished audience. Miss Irma Golz, a pupil of Loewenstaman, is a newcomer and made a great hit, her voice being a high soprano of beautiful quality and pure intonation. Miss Ella Pancera's playing was another great treat and resulted in a very enthusiastic reception of this brilliant pianist.

Therese Mayer, a well-known resident pianist, gave a soirée of chamber music on Wednesday evening, April 4,

with the co-operation of Messrs. Hugo von Steiner (violin), Theobald Kretschman (cello) and G. Bellazi. The program:

Trio, F major, op. 3.....R. Volkmann
Adagio quasi andante.
Scherzo.
Andante.
Finale.
"Gute Nacht".....R. Franz
"Sag' mir nun einmal ja".....Hermann
Mr. Bellazi.
Sonata, F major, for piano and violin, op. 8.....E. Grieg
Allegro con brio.
Allegretto quasi andantino.
Allegro molto vivace.
Trio, E flat major, op. 1.....Beethoven
Allegro.
Adagio cantabile.
Scherzo.
Finale.

Malvine Daniella, a successful singer and pupil of Fuchs and Rokitsky, gave her annual recital on Thursday, April 6, with the assistance of Rosa Hochmann (violinist), Theodore Pollak (pianist) and Josef Mayer (accompanist). Following was the program:

Aria from "The Magic Flute".....Mozart
Miss Daniella.
Adagio and canzonetta.....Godard
Miss Hochmann.
"La Fileuse".....Raff
Soirée de Vienne, No. 6.....Schubert-Liszt
Mr. Pollak.
"Die Nachtigall".....Alienoff
"Vergebliches Ständchen".....Brahms
"Solvej's Lied".....Grieg
Miss Daniella.
"Zigenerweisen".....Sarasate
Miss Hochmann.
"Wiegenlied".....Goldschmidt
"Der Schwur".....Lasky
"Vöglein im Walde".....Taubert
Miss Daniella.
"Träumerei".....Pollak
Tarantella, "Venezia e Napoli".....Liszt
Mr. Pollak.
Valse from "Romeo and Juliette".....Gounod
Miss Daniella.

NOTES AND NEWS.

At the third performance of Smetana's "Verkaufte Braut" or "Prodana nevesta," as it is called in Bohemian, the part of "Marie" was taken by Miss Vesely from Prague, who was telegraphed for by the management of the Theater an der Wien, as Miss Diglas, who is Miss Lejo's understudy, has been laid up through overwork. Miss Vesely, who sang her part in the Bohemian language, made an immense hit by her splendid singing and her excellent acting. It sounded rather funny to hear Streitmann in the dialogue make love in German and receive a Bohemian reply. The audience could hardly make up its mind whether to treat this cosmopolitan arrangement as a joke or otherwise, but soon got accustomed to it and the performance went off smoothly enough.

The new ballet at the Imperial Opera, "Aus der Märchenwelt," music by Heinrich Berté, a very prominent music dealer here, was but a partial success on Easter Sunday. Hanslick, in his criticism on Berté's music, is rather severe, and says that Berté, as a music dealer, certainly has the consciousness of being in possession of the works of Wagner, Delibes, Massenet, Strauss and others, and this feeling no doubt also occupied the composer's mind whilst writing the music to the new ballet. Other critics think that "Aus der Märchenwelt" will rival the famous "Puppenfee" in popularity, a statement, which, after having heard the new work, I certainly beg to differ with. The grand tournée of Verdi's "Falstaff" commences end of April in Genoa, where four performances will take place; then follow seven nights in Rome, six of them in the Constanzi Theatre, and the seventh in honor of the presence of the German Emperor and his wife, in the Argentina. After this the tour takes in the cities of Venice and Trieste, and opens in Vienna May 21 under the direction of maestro Mareschioni. About 180 people will take part in these performances, comprising the soloists, the chorus, orchestra and stage hands. During the visit of the German Emperor in Naples there will be "Théâtre paré" in the San Carlo Theatre, for which occasion the municipality of that city has voted the amount of 15,000 lire. "Lohengrin," with the tenor De Lucia in the title rôle, will be performed.

There will be an extra Philharmonic concert on April 16, with Beethoven's ninth symphony, the following soloists taking part: Miss Josefina von Artner, Messrs. Fritz Schodter and Josef Ritter.

Johannes Brahms celebrates his sixtieth birthday on May 7, for which occasion a number of entertainments and a grand banquet have been arranged by a committee made up of leading citizens and professional men.

Dr. Hans Richter was tendered a grand ovation by the Philharmonic Orchestra on Tuesday last, in honor of his fiftieth birthday. At the rehearsal for the last Philharmonic concert the whole band suddenly started a grand "Tusch," and Mr. Buchta, on behalf of the orchestra, addressed the popular leader in a few well chosen words, to which Richter replied, saying that he hoped the next years would prove as great a source of pleasure for him, as leader of the Philharmonics, as the past eighteen years had.

Andreas Schubert, the half brother of the composer,

Franz Schubert, died here last Monday. He was the last remaining member of that family.

The "Meistersinger" will be heard for the first time in Madrid April 18.

Rubinstein, ever active, is now engaged in writing a new oratorio, which will be called "Christus." The poetry is by Bulhaupt. The great composer intends to finish the first part of his new work by the end of July, and has already engaged the Vienna "Singakademie" for the first performance. The oratorio will take two evenings to be sung.

Theodore Reichmann has recently sung with great success in Buda Pesth and Prague. I may repeat my former statement that there is not the slightest foundation to the rumors in circulation that Reichmann had been offered an engagement at the Vienna Imperial Opera, or accepted one, the fact of the matter being that neither one or the other is true.

Mr. and Mrs. Louis Rée have returned from their long and successful tour, and are now resting at their home in this city. These popular pianists have been traveling incessantly since the beginning of January. Paul Kalisch, the tenor, has been engaged by the Imperial Opera until the end of the season, closing May 31, to take Van Dyck's part, who is singing in Paris. Kalisch sang "Faust" last night and met with great and deserved success, his performance being all that could be desired. My next letter will bring you the last Philharmonic and a few other closing concerts of the season.

RUDOLF KING.

Pianissimos.

It is said on good authority that the new tenor of Grace Church will be Leonard Auty, now of Philadelphia. Mr. Auty is a singer of much experience, having appeared in oratorios in Philadelphia and in many other cities of Pennsylvania and neighboring States. This completes the new quartet at Grace Church, the others being Mrs. Ida Gray Scott, Miss Evaline A. Watson and George W. Fergusson.

Harry L. Marshall has been chosen organist at the Presbyterian Church, Stamford, Conn., where Alfred Hallam is choirmaster. Mr. Marshall is an Englishman, and has not been long in this country. He has a great deal of ability as an organist and composer. His predecessor is Sereno R. Ford, who changes to the Methodist church in Stamford.

William H. Rieger is always busy. Here are some of his engagements: April 24, "Arminius," New Bedford, Mass.; 25, "Elijah," Philadelphia; 26 and 27, Salem, Mass., "Creation" and concert; 28 and 29, North Adams, Mass., concert and "Messiah"; May 1 and 2, Albany, Verdi's "Requiem" and concert; 3 and 4, Springfield, Mass., Verdi's "Requiem" and concert.

Mrs. D. H. Jeffery's concert last Monday evening at Chickering Hall was a most successful one, both artistically and financially.

Miss Jennie Dutton and Mrs. Mary Knight Wood arrived at Athens, Greece, on April 1, after a long and delightful stay in Egypt. They will sail for home from Southampton on May 6 on the New York.

A. F. A.

Nikita Objects.—Chicago, April 21.—Nikita, the singer, yesterday applied for an injunction restraining the Chicago Trocadero from using her name as an attraction, and declares that she will not sing in the place, as by doing so she would put herself on a level with concert hall and variety singers. She claims that it was represented to her by Dr. Ziegfeld, of Chicago, that she was to sing in grand opera only and she now finds that it is a beer hall.

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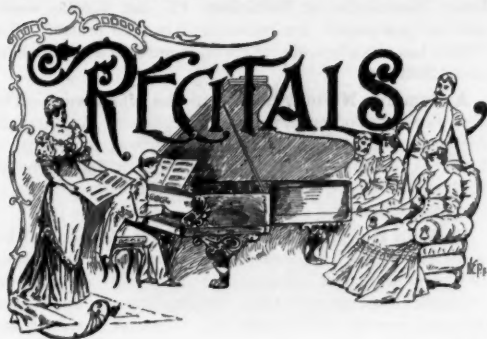
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Pappenheim Pupils.—An interesting concert was given at Chickering Hall last Friday evening, when the following pupils of Mrs. Eugene Pappenheim were heard in solos and concerted numbers: Mrs. Juliet Hyneman, Miss Nanie Lillibridge, Miss Hattie Marks, Mrs. Emilie Schneeloch-Busse, Mrs. Emma-Schneeloch-Bacon, Miss Marta Schneeloch, Mrs. Josefa Tolhurst, Miss Lillian Weir, Miss Corinne Wiest and Mr. Chas. A. Goettler. Mrs. Pappenheim has an excellent method, and the good qualities of the pupils' voices are fully developed. Among the pupils may be mentioned Mrs. Schneeloch-Busse, who has a clear, sweet soprano, which she uses with excellent effect; Miss Wiest, who has a charming voice. Mrs. Tolhurst, who sang an aria from "Traviata" with much dramatic expression, and Miss Hattie Marks, who has a light voice of agreeable quality. Mr. Goettler has a powerful but rather unruly bass voice, which with cultivation will make him a very acceptable singer. At the close of the concert Mrs. Pappenheim was presented with a handsome basket of flowers by her students, an unexpected and fitting testimonial to her merit. The audience was an extremely large one, but few seats being unoccupied.

The Kuzdo Concert.—Mr. Victor Kuzdó, the violinist, gave a concert at Hardman Hall last Friday evening before a good sized audience. He was assisted by Miss Louise Engel, contralto; Miss Virginia Bailie, piano, and Mr. Ernst Oehlhey, cello, in this program:

Sonata for violin and piano (first movement).....	Paderewski
Mr. Kuzdó and Miss Bailie.	
Contralto solo, aria from "The Huguenots".....	Meyerbeer
Miss Engel.	
Violin solo, fantasia on "Otello".....	Rossini-Ernst
Mr. Kuzdó.	
Piano solos—	
"Legend".....	Paderewski
Valse.....	Chopin
Miss Bailie.	
Cello solo, "Le Desir," fantasia.....	Servais
Mr. Oehlhey.	
Contralto solo, "Oh! Promise Me".....	De Koven
Miss Engel.	
Violin solos—	
"Serenade".....	Schubert-Remenyi
"Fairy Dance".....	Bazzini
Hungarian air.....	Remenyi
Mr. Kuzdó.	
Duo, for violin and cello (without accompaniment).....	Leonard-Servais
Messrs. Kuzdó and Orchertra.	

Mr. Kuzdó shared with Miss Engel the honors of the evening, both being warmly received. Miss Bailie and Mr. Oehlhey were both satisfactory.

Plunket Greene's Last Recital.—Mr. Plunket Greene gave his fourth and last recital at Chamber Music Hall last Friday evening, when this program was charmingly sung:

PART I.	
"Per la Gloria".....	Buononcini (1672-1755)
"Ben che Speranza".....	Schubert
"Litanei".....	Schumann
"Die Lotosblume".....	Wagner
"Widmung".....	
"Der engel".....	
"Die Himmelsaugen".....	
"Si j'e'tais Dieu".....	Maude Valérie White
"So we'll go no more a roving".....	
"Gute Nacht!".....	Battison Haynes
"Hey! Nonny No!".....	

PART II.

Ancient Irish Melodies, arranged by C. Villiers Stanford.
(WORDS BY ALFRED PERCEVAL GRAVES.)

(None of these songs are contained in the so-called "Moore Melodies." They have been selected mostly from the collections of Petrie, Joyce and Bunting, and are but a few examples of hundreds of similar Irish folk songs. The words are by Alfred Perceval Graves, and are in some cases entirely original, in others, founded upon traditional Celtic or Anglo-Irish poems.)

"The Battle Hymn."
"Loved Bride of O'Byrne."
"Fan Fitzgerald."
"The Willow Tree."
"The Song of the Ghost."
"Maureen, Maureen."
"Father O'Flynn."

Mr. Victor Harris was the accompanist.

The Hartmann Concert.—Master Arthur Hartmann gave a concert at Steinway Hall last Thursday evening, assisted by Miss Etta Roehl and Mr. Joseph Pache, pianist. Owing to the severe storm but few persons were present, but they made up in enthusiasm what they lacked in num-

bers, and the affair went off very successfully. Master Hartmann gave a very clever performance, playing with skill and taste, and those assisting were very satisfactory. This was the program:

Nocturne.....	Brassin
"La Fileuse".....	Raff
Mr. Joseph Pache.	
Concerto.....	Mendelssohn
Allegro molto appassionato.	
Master Hartmann.	
Air de "Herodiade".....	Massenet
Miss Roehl.	
"Danse Tziganes".....	Nachéz
Mazurka.....	Wieniawski
Master Hartmann.	
Air de "Cinq Mars".....	Gounod
Miss Roehl.	
Berceuse.....	Chopin
Etude.....	Henselt
Mr. Joseph Pache.	
Hungarian Rhapsodie.....	Hauser
Master Hartmann.	

A New Harpist.—Miss Isabelle Bressler, the child harpist, who in 1891 (at the age of twelve years) won the first prize at the National Conservatory of Music at Paris, was heard at a private recital at Steinway Hall last Wednesday evening. Miss Bressler gave a wonderful performance; she plays with all the confidence of a veteran, and with expression and understanding far beyond her years; her tone is full and brilliant, and her technical abilities are wonderful; she apparently possesses wrists of steel. Her performance lasted a little over an hour, and her tone was as full and round at the close as in the opening number. Her best work was done in the concertino, the last movement of which (allegro vivace) was especially well played, a serenade by Braga, and a "Mandoline" by Alvares. The other numbers were ballade Hasselmanns, variations on the "Carnival of Venice," "Godefrid," and a ballade by Zabel.

A Kingston Letter.

KINGSTON, N. Y., April 23, 1893.

ON the evening of Tuesday, the 18th inst., occurred the most notable event of this season's music, aside from the concerts of the Kingston Philharmonic Society. The occasion was a concert given in the chapel of the First Dutch Reformed Church, under the auspices of the Y. P. S. C. E. of that church. The soloists of the evening were Miss Alice Purdy, soprano, and Mr. Geo. W. Campbell, tenor, both of New York. Miss Purdy has a good soprano voice, thoroughly trained and of wide range. Her numbers were delightfully given in a way that captivated her hearers and which showed the artist in every phrase. The first number was a trifle marred by a too free use of the vibrato, but her work was otherwise of a high degree of excellence. Still more pleasing, if possible, was the singing of Mr. Campbell, whose voice is unusually pleasing, powerful, but very sweet. His phrasing and enunciation were almost perfect, and made one long for an opportunity of hearing him in some more serious work. Indeed both of these singers seemed possessed of ability far beyond the requirements of such a concert, and it is to be hoped that we may hear them again. The chorus, under the most able direction of Mr. W. Whiting Fredenburgh, the organist of the church, gave several selections with a style and finish seldom attained in such an organization, and their singing of the "Bridal Chorus" from Cowen's "Rose Maiden" was pronounced equal to the best efforts of our Philharmonic, which has attained an enviable reputation for fine singing. The chorus was well accompanied in this number by a small stringed orchestra, which also rendered some very delightful music during the evening. Altogether the concert was of a character rarely heard in any small place, and evinced in every detail the careful direction of the leader, Mr. Fredenburgh, who, though young, has already a well earned reputation as a conductor.

Edmund Severn, Jr.—Mr. Edmund Severn, Jr., of Springfield, Mass., has had a very active season musically, having given no less than twenty-four chamber music concerts. The programs have been of a high order of merit and reflect much credit on Mr. Severn.

Prof. M. G. Giannetti.—Prof. Maurizio G. Giannetti, a music teacher and composer, died of apoplexy at Bellevue Hospital, Thursday afternoon, after a brief illness. Professor Giannetti was born in Tosca, Italy, sixty-eight ago, and was one of four brothers who became prominent as musicians. He received his musical education in his native land, but came to America while still a young man and had taught in this city for many years. Miss Agnes Huntington, now Mrs. Paul Cravath, was one of his pupils. Professor Giannetti was a bachelor, and his nearest surviving relative in this country is a brother who lives in Newark, N. J.

Walter Bausmann.—The New York Vocal Institute has secured the services as one of its vocal teachers of Mr. Bausmann, who arrived from Europe last Saturday by the steamship New York. He has been abroad over two years under constant study with Alfred Girodet, the vocal teacher of the Grand Opera in Paris, Sbriglia in Paris and Shakespeare in London. Mr. Bausmann was formerly located at Lancaster, Pa., where, besides his large teaching practice, he was choirmaster of Trinity Church vested choir and director of the Mendelssohn Club. New York musicians know him well, because of the series of concerts which he gave every year at his own expense, in which the most prominent professionals of New York were engaged.



At Allegheny City.—Mr. H. P. Ecker, of Allegheny City, Pa., gave an interesting concert at Carnegie Hall at that place, on the afternoon of April 15. This program was given:

March, "Flambeaux".....	Clark
Preludium.....	Mendelssohn
Andante, op. 38.....	Beethoven
Violin solo—	
Berceuse.....	Renard
Menuet.....	Bocherini
Angel's Voice.....	Crone
Master Leon Arkles.	
(Accompanist, Wm. Arkles.)	
Overture, from "Barbier von Sevilla".....	Rossini
Song, Sicilliana, from "Cavalleria Rusticana".....	Mascagni
Mr. F. W. V. Murphy.	
(Accompanist, Julius Falkner.)	
Allegro pomposo in G minor.....	Harriss
Violin solo, "Pastorale Fantasia".....	Singlee
Master Arkles.	
Intermezzo from "Cavalleria Rusticana".....	Mascagni
Grand chorus, "Gloria".....	Mozart
Song, "The Toreador," from "Carmen".....	Bizet
Mr. Murphy.	
Postlude.....	Gulimant

He also gave a private recital last Tuesday week.

A Schnacker Concert.—Mr. Carl Schnacker, baritone, will give a concert at Steinway Hall this evening, Miss Marcella Lindh, Mr. Richard Arnold and Sigmund Herzog will assist.

The Uptown Conservatory.—The Uptown Conservatory of Music gave a concert at Republican Hall last Friday evening. Miss W. Hauch and Messrs. Lapini, Nagel and Kind took part.

The Apollo Club.—The Apollo Club gave its last concert of the season on Tuesday evening of last week, Mr. Wm. R. Chapman directing. Mrs. Ida Klein and Raphael Diaz Albertini were the soloists.

At the De Coppet Musical.—The following was the interesting and artistic program at the last musical at the De Coppet residence, 17 West Sixtieth street, last Thursday evening:

Piano quintet, op. 34, F minor.....	Brahms
Mrs. De Coppet, Miss Heine, Messrs. Rachau, Bouis and Schalk.	
Piano soli—	
Solfegietto.....	Ph. Eman. Bach
Fantasia in C minor.....	J. S. Bach
Three etudes de salon.....	Döhler
Barcarolle.....	Ehrlich
Menuet.....	Delahaye
Miss Blanche Luez.	

Sextet, op. 36, in G..... Brahms
Miss Heine, Messrs. Rachau, Bouis, Tinkham, Schalk and Rice.

Gerard-Thies.—Miss Louise Gerard and Mr. Albert Thies will give one of their interesting "evenings of song" at Chickering Hall next Monday evening. Well-known artists will assist.

An American Composer's Concert.—The American Conservatory of Music gave its fifth annual concert devoted to American composers at Chickering Hall, Chicago, last night. The appended program will be found of interest:

Quartet in D minor (MS.).....	Ernest R. Kroeger
Maestoso—Allegro.	
Scherzo—Allegro vivace.	
Romanza—Moderato.	
Finale—Allegro assai.	
Messrs. Harrison M. Wild, Joseph Vilim, A. Maurer and Fr. Hess.	
Two songs—	
"The Pine Tree".....	G. W. Marston
"Violet, Come Rejoice with Me".....	Mrs. Nellie D'Norville.

Tarantelle, op. 25..... Fred. L. Morey
Berceuse, op. 47..... Wilson G. Smith
Romance..... R. Huntington Woodman
Shadow Dance, op. 39..... E. A. MacDowell
Romance poétique, op. 30..... Emil Liebling
Grand gavot, op. 45..... Homer N. Bartlett
Mr. Harrison M. Wild.

"I Dreamed I was in Sicily"..... Frank Van der Stucken
"Tis Past".....
"O Joy of Youth".....

Mr. Elwood Emery.
Quartet in C, op. 23..... Arthur Foote
Messrs. Harrison M. Wild, Josef Vilim, A. Maurer and Fr. Hess.

A Texas Teacher.—The pupils of E. H. Bötterfähr, at the North Texas Female College at Sherman, were heard at a concert the 7th inst., assisted by Miss Miriam Crutcher.

A Waterbury Recital.—J. L. Bonn, of Waterbury, Conn., gave an interesting recital on the 11th inst. The "Democrat," of that place, makes the following comment: An enthusiastic audience greeted Professor Bonn in Leavenworth Hall last night and enjoyed a recital of brilliant numbers admirably executed. Professor Bonn's capacities are astonishing for one so

young. The opening number, Beethoven's "Sonata Appassionata," and the "Hungarian Rhapsodie," by Liszt, were received with the greatest favor by the audience. Professor Bonn's scales have a grace and glitter which dazzle, while his bravura effects of the light and speedy variety are wonderful. Miss Evangeline Larry, of Providence, a young violinist of great promise, assisted Professor Bonn, and won her way to the hearts of the audience at once. Her playing was marked with great depth of feeling and she received several recalls.

Gustav Becker's Concert.—Mr. Gustav L. Becker gives his second annual concert at the Mendelssohn Glee Club Hall on Friday evening, April 28, assisted by Miss Rose Schotenfels, soprano; Miss Dora Valeska Becker, violinist, and Mr. Conrad Behrens, basso. Mr. E. Shonert, accompanist.

The Kelleys in San Francisco.—Mr. Edgar S. Kelley and his charming wife, who are wintering in California, took part in the fourth symphony concert at San Francisco, under the direction of Mr. Adolph Bauer. Mr. Kelley's musical setting of Poe's "Israfel" was sung by Mrs. Kelley, being heard for the first time with orchestra. Mr. Kelley conducted. Mrs. Kelley also played Grieg's concerto for the piano (op. 16) for the first time.

Free Organ Scholarship.—The competition for the R. Huntington Woodman free scholarship for the organ, to be given under the auspices of the Metropolitan College of Music, will be held at the college July 15, 1893. The scholarship will hold for one school year. For particulars of trial apply to H. W. Greene, secretary, 21 East Fourteenth street.

Charlotte Goodrich's Testimonial.—A very successful concert was tendered Mrs. Charlotte Goodrich, the soprano, at Hardman Hall, last Wednesday evening. Mrs. Sara Humbert, contralto; Mr. John Hamlet, bass; Miss Anna Park, cornet, and P. F. Campiglio, director, assisted.

The Arveschou Benefit.—The testimonial to Mr. Albert Arveschou, the basso of St. George's Church, will be given at Recital Hall (Music Hall Building) to-morrow evening. The Apollo Club and a number of well-known soloists will assist.

An Orange Society.—The Orange Mendelssohn Union gave its third concert last Monday evening.

New York College Commencement.—The New York College of Music, under the direction of Mr. Alexander Lambert, will give its annual concert at Chickering Hall on Saturday evening. The Seidl Orchestra and the college chorus of 150 ladies will assist.

Hammerstein's Attractions.—Manager Oscar Hammerstein, of the Manhattan Opera House and other theatres, arrived home yesterday on the Trave after an eight weeks' visit to Europe. He announces that he has secured the American rights for "The Talisman," a three act opera by Planquette and D'Ennery, which has been running at the Gaiety Theatre, London, for several months. Mr. Hammerstein has also engaged Nanon Lescaut, who played the star part at the Gaiety, to take the leading rôle in the opera when he produces it at the Manhattan Opera House, which he proposes to do some time before May 15. Miss Lescaut is the daughter of a singer who was once a member of Grau's French Opera Company.

Mr. Hammerstein intends to run two ballets in conjunction with "The Talisman" at the Manhattan Opera House this summer. He has secured a ballet entitled "Versailles" from the Empire Theatre, London. In this there will be 240 coryphées, thirty of whom will come from London. Miss Vergere has been engaged as première. Mr. Hammerstein will also bring over "The Flying Ballet" from the Court Theatre, Berlin, in which eleven coryphées and one première take part.

"I also arranged for a four months' tour in this country," said Mr. Hammerstein, "of the D'Aubert Comic Opera Company, which is now singing on the Continent. The company will come to America in November. I can also give German and French opera in New York next season if I find the people want it."

"I shall never try to give English opera again," concluded the manager with a shrug and a smile.—"Herald."

Music Hall Stock Increased.—A certificate was filed in the county clerk's office yesterday showing an increase of the stock of the Music Hall Company of New York, Limited, from \$600,000 to \$1,200,000. The company's liabilities are placed at \$932,105.54.

Andrew Carnegie and Walter Damrosch, representing two-thirds of the entire stock, were in favor of the change.

Died in Baltimore.—Comedian Nichols, who had been playing "Friar Tuck" in a "Robin Hood" opera company in Baltimore, Md., died suddenly in that city yesterday.

Two Deaths.—William H. Walker died at his home at Rye avenue and Kirk place, Bedford Park, Brooklyn, on Wednesday last of liver complaint. He was sixty years old and a musician of some prominence. He was organist and choir master of Grace Church, Broadway and Eleventh street, from 1880 to 1885. He leaves a widow and two sons.

Springfield, Mass., April 18.—George Hutchinson, aged fifty, a son of one of the famous Hutchinson family of singers, committed suicide near Charlemont yesterday by lying down on the railroad track before an approaching

train. He was demented and for three or four years had been an object of charity.

Music at Mount St. Vincent.—Henry Wolfsohn gave a musical last Tuesday at the Academy, Mount St. Vincent, when the following artists appeared: Misses Bertha Lincoln, Olive Fremstadt and Leonora von Stosch, and Messrs. Payne Clarke, Perry Averill and R. T. Percy. The music was heartily enjoyed by both the pupils and the Sisters of Charity.

A Lawton Concert.—Mr. Wm. H. Lawton and Mrs. Henriette Beebe-Lawton have arranged a very entertaining program for a concert to be given at Chickering Hall this afternoon at 3 o'clock, they will be assisted by the talented young pianist Eugenia Castellano, John Rhodes the violinist, Wm. E. Mulligan, organist, and Wm. Lowitz, accompanist. The Lawton Club (forty voices), Mrs. Beebe-Lawton conductor, will also make its first appearance on this occasion.

Grossmith.—Mr. George Grossmith, the English entertainer, will give his fifteenth and sixteenth recitals in New York at Chickering Hall next Friday evening and Saturday afternoon, and sails for England on the Teutonic May 3. Mr. Grossmith will give an entirely new program at these farewell appearances, including his sketches "On Tour; or Piano and I," "The Trials of a Comic Singer," and various other new illustrations, songs and imitations.

Mr. Carl's Recitals.—The third of Mr. Carl's recitals at the First Presbyterian Church last Friday attracted a large audience. The program was particularly brilliant and excellently given. This Friday's program is devoted to German composers and is as follows:

Prelude.....Paumann
(One of the earliest compositions known to have been written for the organ. Exact date unknown.)
Capriccio.....Johan Jacob Froberger
Born at Halle in 1635. Died at Mayence 1685.
Choral, "Lob Gott, ihr christen allzugleich".....Dietrich Buxtehude
Born at Helsingør 1635. Died at Lubeck in 1707.
Allegro, from the tenth organ concerto.....George Fr. Händel
Aria, "Why do the nations" ("Messiah").....George Fr. Händel
Born at Halle 1685. Died at London in 1759.
Mr. John C. Dempsey.
Toccata in C major.....Johann Sebastian Bach
Born at Eisenach in 1685. Died at Leipzig in 1750.
Praeludium II.....Felix Mendelssohn-Bartholdy
Born at Hamburg in 1809. Died at Leipzig 1847.
Concert-Satz in C minor.....Charles Louis Thiele
Born at Berlin in 1816. Died there in 1848.
Aria, "Miriam's Song of Triumph".....Karl Reinecke
Born at Altona June 23, 1827.
Miss Ida W. Hubbell.
Finale, Sonata fourteenth.....Joseph Rheinberger
Born at Vaduz in 1829.

Mabel Lindley-Thompson.—A CARD.—To the Editor of the Sunday Call:—Permit me to inform the musical public of Newark through your paper that I have resigned from Newark "Town Talk" as musical editor, and that I have no connection in any capacity with that paper. Furthermore, that the article which appeared in the musical columns of Saturday, April 8, in regard to the Peddie Memorial Easter Concert and signed "Musical Critic" was not written by me, nor am I in any way responsible for its appearance. Very truly yours,
MABEL LINDLEY-THOMPSON.

NEWARK, April 11.

Miss Mabel Lindley-Thompson, of this city, is the Newark correspondent of the New York Musical Courier, and has written musical articles for various papers. She is a bright and vivacious writer and a fine singer, and her literary and musical work is widely appreciated by a large circle of friends and admirers.—Newark "Sunday Call."

Addison Fletcher Andrews.—One of the sweet tenor singers in town is Addison Fletcher Andrews, who is related to Daniel Webster on his mother's side. He is a prepossessing blond and sings in Gerrit Smith's choir. Of late he has become a concert manager and has met with great success. He has executive ability as well as a sweet voice, and many of his friends think he may yet branch out and become a successful and famous impresario. Everybody likes Addison, and he would not have to pull himself over the fence by his bootstraps, because some one would give him a boost. He is a son of the late Robert F. Andrews, the well-known lawyer.—"Commercial Advertiser."

She Sailed Saturday.—Mrs. Max Heinrich, the soprano, sailed for England last Saturday after a most successful season in this country with her husband, Mr. Max Heinrich, the famous basso. The talented couple will be heard in song recitals next season.

Flavie Van den Hende's Engagements.—Miss Flavie Van den Hende, the Belgian 'cellist, played with great success at the French Musical Club on the 20th instant. She has also been engaged for the concert to be given by the choir of St. Andrew's Church at Association Hall, Harlem, this evening, and to play at the concert of the Amphion Society of Mount Vernon, on Friday evening.

The Old Guard Anniversary.—The sixty-seventh anniversary of the Old Guard was celebrated at St. Thomas' Church last Saturday afternoon. George William Warren had charge of the musical part of the services.

Carlotta Pinner.—Miss Carlotta Pinner, the soprano, made a pronounced hit at her appearance with the Beet-

hoven Männerchor at Bethlehem, Pa., last Monday week, and the local papers are enthusiastic in their praise. Miss Pinner has already made return engagements at Bethlehem and Allentown.

A Summer Normal School in the Northwest.—The Northwestern Conservatory of Music, Clarence A. Marshall, director, will open a summer normal school for a term of ten weeks on June 26. Mr. Wm. Courtney will have charge of the vocal department, and the other branches will be in competent hands.

De Wolf Hopper's Return.—De Wolf Hopper and his excellent company of comedians and singers, after a series of highly successful engagements in the large Eastern and Western cities, return to the Broadway Theatre, and on next Monday evening will be seen in J. Cheever Goodwin and Woolson Morse's new olla-podrida entitled "Panjandrum," which on that date will receive its first presentation on any stage.

Mr. Hopper's company, during his fourth annual engagement at the Broadway Theatre, will comprise all of the old favorites, including Della Fox, Anna O'Keefe, Marion Singer, Agnes Reilly, Helen Beresford, Samuel Reed, Edmund Stanley, Alfred Klein, Camm Mauvel, Louis Shrader, John A. Parks, and Jeanette St. Henry, who, after a season's absence, resumes her position as soprano of the organization.

The well-known and efficient stage manager, Herbert A. Cripps, will have charge of the stage production of "Panjandrum," and the orchestra will be under the direction of John S. Hiller, an eminent musician and leader.

Was it too Weird?—Dr. Hamilton Weir has written a comic opera, entitled "Columbia, or Petticoat Government," for which his wife has furnished the libretto. A movement was on foot recently to form a club or stock company to produce the opera at the Fifth Avenue Theatre during the summer. The capital stock was fixed at \$40,000, and all the stock had been taken except \$10,000 worth, but no one could be found to take this, and so the scheme fell through.

"I had \$5,000 in it," said Manager Eddie Miner, of the Fifth Avenue Theatre, to me the other day, "and I had engaged this house for a three months' run. We had a hearing of the opera one Sunday recently, and everyone thought it would be a go. I for one am very sorry the scheme didn't work. I understand now that some Chicago capitalists have taken the matter up and are talking of producing the opera out there."—"Herald."

Douillet's Piano Pupils.—A successful concert was recently given by the pupils of Mr. Pierre Douillet's pupils at Sherman, Tex. This was the program:

Capriccio brillante, op. 22.....Mendelssohn
Miss Gertie Little.
"Romance Sans Paroles".....Grieg
Fantaisie Impromptu.....Chopin
Miss Noble Daunis.
Rhapsodie Hongroise, No. 12.....Liszt
Miss Grace Smith.
Concerto G minor.....Mendelssohn
Miss Pauline Adoue.
Gavotte a Rantique.....Douillet
Miss Vinnie Galbraith.
Scherzo B flat minor.....Chopin
Miss Sallie Weaver.
Rhapsodie Hongroise, No. 6.....Liszt
Miss Marie Rutherford.

Leonora von Stosch's Successful Season.—Miss von Stosch has had a remarkably successful season, her engagements including such organizations as the Boston Symphony Orchestra in Boston and Providence, Anton Seidl's Orchestra in Washington, and the Rubinstein, Apollo and Metropolitan Societies in this city. She plays in Cincinnati this week with the Orpheus Club, and on May 1 will start on a several weeks' tour with the Sousa Concert Band.

With Sousa's Band.—Mrs. Fursch-Madi, Leonora von Stosch, A. L. Guille and a number of other excellent artists have been engaged to accompany the Sousa Concert Band on their spring tour, beginning May 1.

CREMONA 'CELLO FOR SALE.—A genuine Landolphi violoncello, with original varnish splendidly preserved; satisfactory proof of its character; tone beautiful. Address H. M. Chase, Syracuse.

VOCALIST WANTS POSITION.—A contralto, cultivated voice, well-known New York church and concert singer, desires a position in a concert company. Address T. T., care of THE MUSICAL COURIER, 19 Union square.

PRIVATE SALE

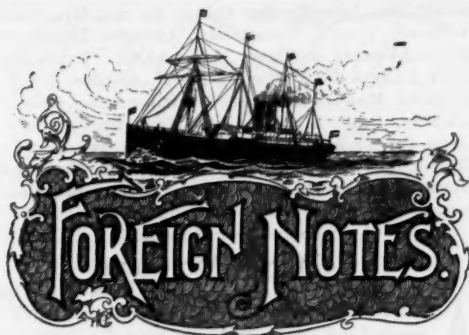
OF THE

VON DER HOYA COLLECTION

OF

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81 FIFTH AVENUE, NEW YORK.



Louis Pister.—The concerts directed by Mr. Louis Pister at the Jardin d'Acclimatation prove a great attraction, especially on Wednesdays, when the works of old and modern masters are given. On April 12 the program consisted of the works of Widor.

The D'Harcourt Concerts.—The series of concerts conducted by Mr. d'Harcourt closed April 20. The director intends for next season regular organ recitals, under the management of Mr. Gigout, who will produce works of the new French organ school.

The French Orpheonists.—The season of the meetings of the Orpheonists will soon open. Angoulême will have one June 4, Marmande June 25 and 26, and Narbonne an international one on August 6 and 7.

Roumanian Opera.—An amateur society at Bucharest have lately performed a two-act opera, "Craiu nou," composed by Cyprien Porumbescu.

Clotilde Kleeberg.—This distinguished artist has been playing at Bordeaux with her usual success.

Georgine von Januschowsky's Great Success.—Georgine von Januschowsky (Mrs. Neuendorff), the dramatic soprano, who has been engaged to sing at the Royal Opera House in Vienna, made her debut there on Monday, April 17, as "Santuzza" in "Cavalleria Rusticana." A cablegram received by her husband states that she had a great success, was recalled eight times during the performance, and was at once engaged to continue her "Gastspiel." She will next sing "Fidelio," and then "Brünnhilde" in Die Walküre.

Verdi's First Piano.—Verdi's parents, very poor people, bought for the child in 1813 an old piano which he soon knocked to bits by his practicing. He went to Buss-exo to seek for some assistance in repairing it, and the instrument now bears an inscription that tells the result of his appeal: "This action was repaired and recovered by me. Stefano Cavaletti; I added also the pedal as a present, and did the repairs gratuitously. The zeal displayed by young Giuseppe Verdi to learn to play on the instrument delighted me so much that I could not ask for any remuneration."

Composers and Authors' Society of Paris.—In May the elections for the new committee take place. Messrs. Gaston Salvayre and André Messager are candidates for the places of Mr. Massenet and the late Ernest Guiraud.

The Milan Dal Verme.—Sonzogno's season at the Dal Verme Theatre, Milan, beginning April 15, comprises "La Damnation de Faust," arranged for the stage; "I Pagliacci," by Leoncavallo; "Samson et Dalila," of Saint-Saëns; "Terese Raquin," new opera by an English composer, Mr. Coop, and Reyser's "Sigurd," which has never before been played in Italy.

Italian Operas.—At Venice "Don Paez," one of the prizes at the last Sonzogno competition, music by Ernesto Boezi, bitter failure. At Oneglia, "Nomad's" one act piece, music by Eugenio Marilli, failure. At Padua, "I Plumkettoff," opera buffa in three acts, by Vittorio Podessi, music melodious and instrumentation good, successful; would have been more so with better libretto. At Pavia, "Diana di Vizille," one act, by Giulio Buzenac, who conducted it in person, well received. Finally, at Messina, an operetta, "In fondo al mare," by Gioacchino Mora, and at Zurich, "La Nebulosa," by Francesco Cattabene.

Accident in a Church.—The organ and organ loft in the Church of Our Lady of Succor, at Naples, fell during the service April 3. Forty-five musicians were more or less injured, the leader fatally.

"Irmengarda."—Mr. Emil Bach's "Irmengarda," produced at the end of the Covent Garden summer opera season, will shortly be placed before a Dresden audience at the Royal Opera House.

Youth and Age.—Yvette Guilberte, the popular Parisian café chantant singer, has recently been to see Gounod, who was so charmed with her that he played several accompaniments to her songs, asking for one after another, and finally rewarding the songstress by performing for her "Sur les Bords de l'Yvette."

Americans in England.—The "Athenæum," writing about the attention paid to opera by English music schools, says: "Light comic opera is at a discount in the

metropolis, while we seem to be within measurable distance of the time when amateurs will have serious opera at their command throughout the year. In the provinces there are several troupes, with the Carl Rosa Company at their head, and the supply of competent performers is certainly not in excess of the demand. Indeed at present the ranks have to be largely recruited from America." By way of training the British youth in the path of opera the Royal Academy of Music set its operatic class to work on "Czar and Zimmermann."

Hanover.—The first performance of "Tristan and Isolde," at Hanover, took place on Easter Monday. Gmeling was the "Tristan," Miss Helmann the "Isolde," Mr. Ritter-Goetze the "Brangaene."

Pope Leo XIII.—The poems of the Pope have supplied the text for a Fest Cantate (op. 58) by G. Ed. Stehle, capellmeister of the Cathedral of St. Gall.

Jeanne Becker.—The death is announced of the pianiste, Jeanne Becker, daughter of the violinist, Jean Becker, in her twenty-sixth year, on April 7, at Mannheim.

Peter Hertel.—On April 13 Mr. Peter Hertel, Royal music director, appeared for the last time at the Berlin Opera House, after more than forty years' service.

The Norwich (England) Festival.—Sarasate and Paderewski, it is said, have both agreed to produce compositions for the Norwich Triennial Music Festival in October next, and perform them themselves.

Van der Stucken.—Mr. Frank Van der Stucken, the well-known conductor and composer, has just published through F. Luckhardt, of Berlin, eight songs which are charmingly conceived and worthy of particular mention. They are entitled respectively: "O Joy of Youth," "The Last Tear," "Bliss," "Tis Past," "I Dreamed I was in Sicily," "A Pastoral," "Remember-Forget" serenade (from "Ruy Blas"). Mr. Van der Stucken has been unusually felicitous in the setting of these poems by Heine, Theophile Marzials, Christina Rossetti, Otto Roquette and Victor Hugo. The delicate color and contrast of sentiment in Marzials' tiny poem, "I Dreamed I was in Sicily," is admirably caught. Marzials unluckily is better known as the composer of "Twickenham Ferry" than as the dainty poet that he is. His "Gallery of Pigeons" contains much that is lyrically excellent, though full of conceits and affectations. Mr. Van der Stucken has the right touch for some of his verse. The first song, "O Joy of Youth," in A flat, is full of the spirit and gladness of the theme and is delightful. The setting to Heine's "Einsame Thräne" is a gem. So is Christina Rossetti's sad and quaint "Remember-Forget," the refrain of which Mr. Van der Stucken has managed most effectively. The serenade is full of undisguised rapture and its rhythmical swing is quite infectious. All these songs are for low voice and are dedicated to Miss Olive Fremstadt. Not a small portion of their excellence are the cleverly written piano accompaniments.—"English and American Register."

Holy Week in Paris.—The choir of Saint Gervais at Paris gave a series of performances during Holy Week more complete than any they have as yet essayed. The morning ceremonies were accompanied by appropriate polyphonic music: Palestrina's mass for five voices, "Ascendo ad Patrem," and Vittoria's "Missa quarti toni," for four voices; the "Passion" and "Improperia" of Vittoria; hymns, psalms, motets, &c., by Josquin des Prés, Corsi, Anerio, Roland de Lassus; a complete series of the responses of Palestrina and Vittoria, namely, three from the former, six from the latter, changed at each office, and, to conclude, the "Benedictus" en faux bourdon, the "Christus factus est" and the psalm "Miserere mei," by Josquin des Prés. At the Conservatory the religious concerts of Holy Week comprised Beethoven's Symphony in A, parts of Mozart's "Requiem," Saint-Saëns' third concerto (in B minor), Gabriel's "Benedictus" and Mendelssohn's "Overture to Ruy Blas."

"The Veiled Prophet."—The new opera by D. Napoletano produced April 1 at the San Carlo, Naples, is said to show the influence of Gounod and Massenet, especially the latter. The music is written with elegance, and introduces here and there a good deal of local color.

Emile Sauret.—The tour of the violinist Emile Sauret in England has been marked by a series of successes and he is engaged for the Gloucester Festival.

Mrs. Brador-Pratt.—The "Gironde," of Bordeaux, in a notice of a late performance of Rossini's "Stabat Mater" in that city, describes Mrs. Brador-Pratt as a remarkable artist with an agreeable contralto voice, with admirable lower notes and sympathetic talent.

Mr. Dossert's Success.—The jubilee mass composed by Dr. Frank G. Dossert, of New York, was sung in St. Peter's, Sunday, at the celebration of the Feast of the Patronage of St. Joseph. The choir, assisted by many singers from other churches, gave a magnificent rendering of the work. All the members of the United States Legation and Consulate in Rome, the majority of the American residents and scores of distinguished Italians, were present. Verdi, the most notable auditor, hastened to congratulate Dr. Dossert as soon as the mass was concluded. Sunday evening Dr. Dossert

dined with Meluzzi, the director of St. Peter's choir. This is the first time that an American composer has been thus honored in Rome.—"Sun."

Chamber Music in Paris.—Messrs. Philipp, Berthelie, Loeb and Balbreck closed their series of chamber music matinées with a brilliant program. Among the numbers were Saint-Saëns' trio in E minor, the "Andante" from Tchaikowsky, op. 11; sonata for flute and piano, by Ch. de Beriot, and a romance for the same instruments by E. Bernard, in both of which Mr. Taffanel assisted, and the suite "Conte d'Avril" of Mr. Widor.

The Paris Concerts d'Harcourt.—At the forty-eighth concert of this series the program comprised Haydn's symphony in G minor, the air from "La Clemenza di Tito," and "Rapsodie sur des chants populaires de la Bresse," by Julien Tiersot.

Colonne Concerts.—On Good Friday Mr. Colonne gave the "Overture to Phèdre," by Massenet; César Franck's "Panis Angelicus," Berlioz' "Repos de la Sainte Famille," sung by Mr. Warmbrodt; Sarasate played Saint-Saëns' "Rondo capriccioso" and the Beethoven concerto. Then came the "Parsifal Vorspiel," part of the third act of "Tristan und Isolde," the funeral march from the "Goetterdaemmerung" and Berlioz' "Hamlet" funeral march. On Easter Sunday the program was: "Les Beattitudes," by César Franck, and a poem by Miss Augusta Holmès, "A César Franck," recited by Mr. Mounet Sully.

Leipsic Conservatory.—The last rehearsal of the Royal Conservatory took place March 24, when two orchestral works by pupils were performed; one a D major symphony by Fritz Hempel, of Altenburg, and an overture, "René," by Adrien H. Bachler, of Groningen. The former is highly praised.

Anton Sistermans.—Two Lieberabenden were given by Anton Sistermans at the old Gewandhaus, Leipsic, on February 20 and March 17. The artist confirmed in the second the success he had attained in the first. As a lieder singer the "Signale" regards him as among the most brilliant; he has a beautiful, well trained, high bass voice, with remarkably clear intonation and intelligent delivery.

Miss Von Bogolowski.—At the last of the Stern Petri chamber music soirées, the violinist, Miss von Bogolowski, of St. Petersburg, gained a great success with her playing of Rubinstein's sonata in D major.

Free Music Society, Berlin.—The program of the "Freie Musikalische Vereinigung" at their weekly meeting on April 6, at Sulzer's Music Rooms, 27 Potsdamer Strasse, was as follows: "Quartet for two violins, viola and violoncello (op. 136), by Benjamin Godard; "Rhapsodie," by Frank L. Limbert; "Kinder-Lieder," by Julius Hey; also "Legende" (op. 62), by Heinrich von Herzogenberg, and "Gavot" (op. 32), by Hermann Ritter; both for viola and piano.

The Seventh Public Recital, at which will also participate the chorus of the Society, which is conducted by the orchestra conductor, Mr. Adolf Göttmann, took place on April 25, at the large assembly room of the Architecten-Haus, Wilhelm Strasse.

The Ashforth Annual Concert.—Frida de Gebele Ashforth, the well-known and successful vocal teacher, will give her annual pupils' concert next Wednesday night in Chickering Hall. Entertaining as these pupils' concerts of Mrs. Ashforth usually are this one promises to be of particular interest. Miss Behnne will sing one of Bungert's songs. Bungert, it may be remembered, was the young composer who found so much favor with Lilli Lehman, for she sang a group of his songs in her recitals at Berlin. Miss Alice Mandelick, the contralto, will sing the great aria from Saint-Saëns' "Samson et Dalila," and some of Brahms' numbers. Mascagni's "Ave Maria" will be given with harp, organ and violin obligato, and also the charming "Legende" from "Lakme." Altogether it will be a delightful and artistic affair.

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The Manuscript Society's First Dinner.

CHOICE viands, rare wines, handsome women, talented men, diamonds and silks, fragrant cigars, the merry hum of conversation, eloquent and witty speeches, exquisite music, witty recitations, a flood of light from dazzling chandeliers, good fellowship and devotion to the divine art; such in a nutshell was the first feast of the Manuscript Society at the Gilsey House last Thursday night.

But this brief description sufficeth not for an occasion so successful, so brilliant, so significant. And what did it all mean? It meant that a little semi-musical, semi-social club, which started less than four years ago with four members, has grown to be a national organization, powerful and respected, with nearly 150 members and with a cause and policy that have been upheld and pursued with unrelenting vigor in the face of public apathy and well nigh overwhelming obstacles. It signified the progress of the art of musical composition in America by Americans for Americans. It proved the existence of a strong, genuine fraternal feeling in the hearts of the native and resident composers and musicians of the United States.

The brief history of this organization is familiar to almost every American musician, and therefore need not be rehearsed here. Of the four original members there were present at the dinner, Gerrit Smith, Louis R. Dressler and Addison F. Andrews. The fourth, Joseph Harrison, died shortly after the society was founded.

The dinner was served in the spacious dining hall of the Gilsey House on the second floor, beginning shortly before 8 o'clock and was eaten by sixty people. The menu was as follows:

Blue Points, deep shell.		
SOUP.		
Consommé Printanière Royale.		
Hors d'Oeuvre.		
Celery.	Radishes.	Olives.
FISH.		
Boiled Striped Bass Hollandaise.		
ENTRÉES.		
Sweet Breads, en Caisse.		
ROAST.		
Pillet of Beef, with Mushrooms.		
French Green Peas.		
DESSERT.		
Bisque Glacée.	Assorted Cakes.	
Cheese.	Café.	

It was an excellent dinner, well served, and reflected credit upon Mine Host Breslin as well as upon the dinner committee. There were, moreover, frequent sounds of the popping of corks, and the toothsome ambrosia was washed down by copious draughts of delicious nectar. Coffee served and cigars lighted (the ladies not participating in the latter luxury), President Gerrit Smith rapped for order, and all eyes were turned toward the guests' table. On Dr. Smith's right sat Parke Godwin, John W. Keller, editor of the "Recorder" and president of the New York Press Club, and Dr. Smith N. Penfield; and on the left Richard Watson Gilder, editor of the "Century Magazine," and Homer N. Bartlett.

The President made a bright introductory speech, and read extracts from letters of regret sent by Robert G. Ingersoll, Dr. Antonin Dvorák and others. He then called upon Dr. Penfield, the first vice-president, who responded eloquently to the toast of the "Manuscript Society." Parke Godwin followed at length in an able address on the origin and development of music. Mr. Gilder's subject was "The Sister Art of Poetry," and he handled it in a masterly manner. He talks just as he writes, and is at all times fluent and interesting.

Then Miss Laura Sedgwick Collins, the first lady who joined the society (her example has since been followed by eight others), was called upon to talk about women as composers of music. Following is what she said:

"Mr. President, Ladies and Gentlemen—I find it somewhat difficult to respond in fluent 'rhythm' to the 'measure' of this 'subject,' because its future is so much greater than its past or present. In every other branch of creative art woman has struck a telling 'keynote,' has 'sustained' her 'pitch' and 'developed' well her 'theme.' She has sung her 'major' and her 'minor' strains in architecture, designing, painting, sculpture, the drama, poetry and prose; and it now remains for her to 'place' her 'leading voice' in this, the divinest 'form' of art, and add what 'harmony' she can to the 'scale' of 'tonal' life. There are several reasons why, as yet, woman has not won fame as a composer. While she has won honors in the realm of science she has, to quote from an authority, heretofore studied music more as an accomplishment and as an art than as a science. But the combination of the qualities which make up the temperament of the composer will always be more rare in women than in men. 'Tis a law of nature, and admits of no dispute.

"But, though woman cannot be the sun himself, she can reflect his rays; and what could artists do without reflected lights? Though her 'chord' be somewhat 'diminished,' owing to her limitations as a woman, it may

none the less be beautiful and 'true.' Her 'chant' will always differ in 'natural degree' from that conceived by man, because it always does and must. Look not for a feminine Bach, Beethoven, Wagner! Such anomalies would turn creation upside down; and, as we know, not all 'inversions' are either possible or agreeable. But in her own 'harmonic circle' she may 'modulate' her 'phrases' to the 'tempo' of her 'cadence,' 'con brio,' 'con amore.' The 'beating' of her heart should not be like unto 'hemi-demi-semi-quavers,' nor like to 'semi-breves' alone; nor should she change her 'clef,' 'prestissimo,' 'capriccioso.' She has won such reputation as a 'letter writer' that for a little 'space' she may write between the 'lines.' She is generally so 'sharp' in detecting 'flats' that she may safely be trusted to select her own 'signature.' May hers be the 'tonic' which rests on Truth, the 'third' which shows study, and may the 'fifth' achieve Renown! May her dainty 'feet' ne'er trip on 'fifths' and 'octaves,' and her 'resolutions' find their 'rest' without unseemly 'shakes' and 'turns!' May the 'staff' on which she leans not be a 'bar' to her 'progression' on this (s)toney road to fame! May she invariably 'augment' her efforts; may she use small 'intervals,' but, let us hope, with 'great' results! May she guard her 'slurs' and protect her 'ties!' May she 'treble' all her skill and 'crescendo' in her power!

"England, France, Germany, Belgium, Holland, Norway, Sweden, Russia, Poland and Italy give us the names of about 160 women who have been and are known as the composers of various works, many of which have never received general public approval and may not be entitled to such distinction. But Clara Schumann holds a place of honor; and to-day the compositions of Augusta Holmes, Miss Chaminade, Maude Valerie White, Hope Temple, Rivé-King, Mrs. Carroño, Mrs. Beach and Miss Lang are used on standard programs, and this society numbers among its members eight women, each of whom has received public commendation for her work. There are also several composers of lighter music, waltzes, polkas, &c.; and while, according to severe criticism, these may not demand serious consideration, since 'man must work and woman must weep,' they both need cheer, and maids would dance—I prithee let them pipe their merry tunes?

So, though our numbers may be few,
May we do well that which we do;
May Time's program right soon disclose her
The long expected, much desired composer!

Miss Collins was closely listened to, and a storm of applause greeted her as she concluded.

Mr. Keller spoke beautifully and sincerely on behalf of the press in its relations to the American composer, with occasional sallies of wit that provoked much hearty laughter. He said that unfortunately the newspaper still looks at the eccentricities of musicians, their long hair, peculiar dress, &c. He spoke of the custom among newspapers of worshipping everything from abroad, ignoring things domestic, and characterized it as a disgraceful fashion, which is slowly but surely being outgrown. He pointed out that the drama had suffered from the same cause. "You will win because you are right," were his cheering words. His peroration went to show that music is the connecting link between man and heaven.

Silas G. Pratt followed on "The Evolution of the American Musician." He said that there was nothing funny about this subject except the attitude of the musical critics. His remarks were mainly of a mythological and allegorical character. "The fading of the gods is going on here all the time," he exclaimed. "Foreign composers land here and soon come down to our supposed mediocrity."

Addison F. Andrews, with whom the idea of the Manuscript Society originated, spoke briefly of the modest origin of the organization. "Nobody will deny," he continued, "that there is such a thing as an American musical composition. Still less can anyone deny that there is such a person as the American composer. Go to the music stores and you will find many of the American compositions selling like hot cakes. As for the composers, what are you here for to-night? Don't you believe in your own existence, in your own identity?"

Landlord Breslin was called upon and extended a cordial welcome in a few well chosen words. "Hope, have good cheer and don't give up," he said.

At the close of the speaking the piano was opened and a delightful little informal program of music followed. Purdon Robinson sang a "Madrigal" by Victor Harris, the latter accompanying. Charles B. Hawley let out his profundo voice in two of his own songs, himself seated at the piano. John Francis Gilder played his "Cottonfield Dance," and Mrs. Gerrit Smith sang "The Night Has a Thousand Eyes" and "'Tis Raining," by Gerrit Smith, who played for her. The latter song was particularly appropriate, for the night had no eyes at all last Thursday. Campanini, who has lived at the Gilsey House for several years, strolled in and was received with a hurrah. He sang Tosti's "Vorrei morir" and "La Donna é mobile" from "Rigoletto," accompanied by Emilio Pizzi. Miss Collins gave a German dialect recitation, and the first annual dinner of the Manuscript Society was over.

Among the choice assemblage, in addition to those already mentioned above, were Rudolph Aronson, Miss But-

terfield, Mrs. John Fletcher Collins, Mr. and Mrs. Duncan D. Parmly, John L. Burdett, Mrs. Anderson, Mr. and Mrs. William Edward Mulligan, Mr. and Mrs. Bruno Oscar Klein, Edward Bergé, Miss Fannie M. Spencer, Frank N. Shepperd, Miss Anna Shepperd, Sumner Salter, Harry W. Lindsley, Frank L. Sealy, John Hyatt Brewer, John S. Camp, Fred. Schilling, D. M. Levett, Mr. and Mrs. E. S. Craigin, Carl Feininger, C. C. Müller, Emilio Agramonte, Herbert W. Greene, Dr. Henry G. Hanchett, Charles Jerome Coleman and Harry W. Mawson.

Going for Mr. Haas.

CLEVELAND, Ohio, April 19, 1893.

AN article appeared in your issue of April 12 entitled "A Champion for the Piano," but which was in reality an attack upon Mr. William Mason's recently published book called "Touch and Technic." The matter contained in this effusion is of a character so undignified and unmanly, the criticisms are so devoid of fine reasoning, that the effect of its perusal upon any fair minded reader would be, it seems to me, a desire to interpret for himself a work so unskillfully and almost venomously treated. One wonders if the writer's knowledge of the art of piano playing is as limited as his acquaintance with good English; if his fingers are as clumsy as his sentences; if his rhythms are as obscure as the meaning of his lines. His style, compared with the perfect English, clear sentences and refined diction of Mr. Mason, is as gross to pure gold. Note the sentence beginning, "Yet, already for years, I move my elbows," &c. It runs through fifteen and a half lines with scarcely a pause. When the end is reached one gasps for breath and tries to think how it began and what it all means. Examine also the remarks upon what is called by this critic "that absurd touch, a clawing of the keys, followed by a violent shutting of the fist."

We are warned against the "closing of the hand, as all exertions with closed hands are liable to develop knuckles, such as rowing, writing, &c." This writer's interpretation of Mr. Mason's touch, according to the above, is that it is an "exertion with closed hands to be avoided, &c." By what possible method with closed hands, as in writing and rowing, could a person possibly play the piano, unless he used the fist?

Last spring I was fortunate in receiving a few lessons, only seven, from Mr. Mason, and among other things this particular touch was explained to me. It is made by quickly drawing the fingers toward the palm of the hand with an accompanying upward spring of the hand from the wrist. There is gained by this movement of the fingers, added to the pure wrist staccato, a brightness and crispness of tone which is at once perceptible to anyone who tries it.

The most crushing criticism of this amiable writer, however, is that he finds nothing new in the book.

My own experience as a student of the piano has convinced me that, although certain principles of phrasing and technic are well known to the profession, intelligent, systematic methods of instruction are possessed by few teachers. To tell a pupil to play with a loose wrist is all very well, but to show one how to do it is quite as important. Although instructed by foreign taught professors, for many years I struggled with the most difficult compositions, hampered by weak fingers and a stiff wrist. Finally I came to a teacher who clearly pointed out to me the impossibility of interpreting good music upon the piano until perfect control of every muscle of the hand, arm and wrist was gained. This gentleman had studied abroad three years. He there acquired pianist's paralysis, returned home, and for twelve years made no attempt to play the piano. During the time that he was thus disabled, by daily careful and systematic exercise of the afflicted muscles he gradually regained the use of his hands, and is today a fine pianist. From this experience he conceived a system or method of teaching technic by which the most hopelessly stiff hand may become supple and strong. There are gifted beings, artists born, who play, as we say, by the "grace of God," and do all things right. From them we learn the subtler shades of touch and rhythm, and exquisite phrasings, which may never be analyzed. As yet I have not seen Mr. Mason's book, but it is impossible to believe that a man of his learning and ability, high ideals and keen perception, energy, earnestness and experience as a student, virtuoso and teacher, can have nothing new to tell us. It seems incredible that he can shed no brighter light on the difficult path all students must tread who would attain to the fine art of piano playing.

KATHERINE P. KELLY.

Hamburg.—Deep regret is expressed in Hamburg at the dissolution of the old Philharmonic Society after sixty-five years of life. It is possible, however, that some public spirited citizens will endeavor to form a new society from the remains of the old.

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It hardly seems fair that a fellow should be expected to write gossip or anything else within a fortnight after such an affair as the dinner of the Manuscript Society at the Gilsey House last Thursday night—and Friday morning. Yet duty is duty, and the feeling of gluttonous lethargy must be lifted with a derrick and placed aside. The dinner was one of the most magnificent successes ever vouchsafed to Gotham's composers and musicians. There was any amount of good feeling among the sixty ladies and gentlemen present and the bonds of fraternal cordiality were strengthened an hundred fold. As an account of the dinner appears elsewhere in this issue I have nothing more to say.

Errors will creep in occasionally even in the best regulated Gotham Gossip. H. W. Greene will not relinquish the musical directorship of the Phillips Presbyterian Church on Madison avenue. I said last week that he would. It was a mistake, and I bite the dust. He will, however, assume charge at the West End Presbyterian, just as I stated, but he is smart enough to fill both places simultaneously. Herbert is a bright fellow, alert and energetic, and, what is more, he knows his business. Good boy!

Well, let us glance briefly at the birthday record. It will have to be briefly, for there isn't much there just at this time of the year. Another error; let me hasten to correct it! There is indeed a great deal there, but not many items. Who shall say that the record is small which notes the births of Charles B. Rutenber and Victor Harris! The former was born April 26, 1850, and the latter April 27, 1869. Excuse me, gentlemen, for giving ages away; but it is my prerogative as an unbiased historian.

Mr. and Mrs. Albert G. Thies will give their Schumann Evening of Song next Monday at Chickering Hall. As a singer Mrs. Thies is better known by her maiden name, Miss Louise Gerard. They are fine artists, and always give satisfaction. The assisting artists as announced are Mrs. Anna Lankow, contralto; H. Hovemann, bass; Paolo Gallico, pianist, and Max Liebling, accompanist.

The Musurgia's concert on Tuesday evening of last week was really fine, and the gentlemen never sung so well before. Frank Damrosch, the conductor, has evidently taken several of the open toned first tenors strictly in hand and taught them how to sing. As a result the quality of the high tenors, with here and there a very occasional note of exception, was beautiful. They neither yelled nor fell from the pitch, dragging the other parts with them, as was formerly their wont. Two of Mosenthal's charming compositions were exquisitely sung; and that distinguished but very modest gentleman, who sat in the audience, seemed much gratified. Max Bruch's "Media Vita" was the heavy number of the program and was given with grand power and an altogether thrilling effect. Incidental solos in two of the selections were artistically rendered by C. J. Bushnell and John D. Shaw. The club was assisted by Mrs. Blauvelt and Anton Hekking, and it would be difficult to find better artists in their respective lines. Dressler accompanied with his accustomed ease and skill. The Musurgia has fifty-six active members, and they were indeed active at this last concert. They sung with splendid vim or lamblike delicacy as the passages required, and heeded their conductor's stick as never before. "Love's Reminder," by Debois, a club number, with soprano obligato by Mrs. Blauvelt, was a dainty feature of the program. Mr. Damrosch, himself possessed of a beautiful high tenor voice, has wrought marvelous improvements in the club's work, especially among the high C tenors, and can afford to look at the results of his first year with much satisfaction and lots of encouragement.

Arthur Mees and his Orpheus Society are said to have given a fine concert last Thursday night at the Madison Square Garden concert hall. I was not there; first, because they never send me any tickets, and second, because I preferred the Manuscript Society's dinner at the Gilsey House. This is not a bid for tickets in future, for I do not need any in order to attend concerts, but then, after all, one likes to be remembered and hates to be ignored. The Orpheus Society has always done commendable work, and everybody recognizes the sterling ability of its conductor. Miss Blanche Taylor, who has a host of admirers, was a drawing card at this last concert.

Aren't you glad that the Swedish national chorus, "Hör Oss Sven," will be sung by a chorus of Swedes this morning, at the unveiling of the Ericsson statue? It certainly

is eminently appropriate, but the preliminary announcements of the event might have put those words into United States language for the benefit of those of us poor chaps who are not polyglots. It is always pleasant to have one's ignorance enlightened.

Yale and Trinity indulged in a musical rivalry last Friday evening. The former's glee club gave a concert at the Madison Square Garden concert hall (how I wish that the name of this place could be abbreviated!), while the latter's glee club held forth at the Mendelssohn Glee Club's hall. Both were largely attended and greatly enjoyed.

Abram Ray Tyler, the Brooklyn organist, has been shorn of his beard; and everybody says: "Why, you've taken off your whiskers; I hardly would have known you!"

Several musicians have asked me of late: "What has become of Beardsley Van de Water; is he dead or has he moved to another city?" My reply is that he has knuckled down to hard work this year down town, and that I hear he is doing well. Beardsley ought to show himself in his old haunts occasionally, for he has many friends who miss him.

Frank N. Shepperd crawled into his shell and drew the shell in after him early last winter. All this time he has been quietly and industriously editing a new hymn book. The work is now completed, and Frank is himself again—jolly, witty, bright and altogether companionable.

Rosa Linde, who was booked to sing with Rutenber's chorus in Newburgh, N. Y., on May 17, has been released, owing to an extensive tour which she plans to take. In her stead Miss Ruth Thompson, of Washington, D. C., has been engaged. Miss Thompson is Harry Rowe Shelley's new choir contralto, or will be after May 1. She has also been booked by Mr. Schnecker to sing in his quartet at Elberon, N. J., during July and August. The other soloists at Newburgh will be Mrs. John Purdue Gray, S. Fischer Miller and Purdon Robinson.

Sumner Salter and his young people's choral class gave a good concert on Monday evening of this week at the Epiphany Baptist Church. The assisting artists were Miss Kate Percy Douglas, soprano; Miss Julie Geyer, piano; Gilbert K. Harroun, Jr., tenor; Douglas Lane, bass, and Adrian Primrose, violin. Miss Douglas sung two of Mr. Salter's songs very sweetly, and the other artists were well received. The only unfortunate number on the program consisted of several short stories and imitations, which were perpetrated upon an unsuspicious public by

ADDISON F. ANDREWS.

A Phrenograph of Paderewski.

FROM A PERSONAL EXAMINATION.

THE musical faculty is located in the second frontal convolution of the brain, and as it has a centre in each cerebral hemisphere, a strong development of it expands the temporal region of the cranium about where the hair begins. To estimate it, we consider the diameter of the forehead, or the distance through from side to side at this point, and also the relative breadth at the external angle of the eye. However, phrenologists all agree that talent for music is one of the most difficult for an inexperienced observer to determine. For example, the forehead may be greatly developed laterally as a result of strong mechanical and mathematical abilities, or rendered narrow by a deficiency of these qualities in a way to confuse the beginner. Besides, the organ of tune is usually located too far down; and of course those who share the delusion that we judge by cranial protuberances instead of diameters, will always be disappointed in their search for elevations or projections in the bony case.

The temperament or mixture of the bodily elements in each instance must also be taken into careful consideration. Indeed, as the tone art is so largely a matter of feeling and suggestion, the degree of sensitiveness and responsiveness in the fibre of the individual will be only second in importance to the development of the brain. Of the temperamental conditions that affect appreciation of music, one of the most conspicuous is the relative amount of bone in the organization. Very tall, long limbed, prominent featured, large handed, knotty fingered and thick skinned people are rarely, if ever very musical. This is because bony matter and density of tissue are in a certain sense slow to vibrate, unimpressionable, and hence antagonistic to both emotional feeling and imagination. Such a man, who would be classed as of the motive temperament, thinks only of the practical.

By the ocean beach, with the mystic melody of countless winds and waves stealing upon his ears, and the golden glow of a sunset before his eyes, he would probably see only a clam bed at his feet. In persons of this organization, especially in the United States, the complexion, hair and eyes are usually dark, so that as a rule, with many exceptions, the blonde constitution may be said to be the more favorable to musical sentiment. The dark people, if small boned, plump, and with plenty of blood, may be emotional and musical or not; but the thin skinned, light or auburn haired individuals are nearly always impulsive, imaginative, poetical and talented in the direction of art rather than science.

Of this latter class, Paderewski is an exceptionally fine illustration. He is 5 feet 9 inches in height, and weighs 150 pounds. He is possessed of a very graceful figure and

a remarkable shock of golden hair, of which he is justly proud. His eyes are blue, his skin fine and white, his nose Greco-Roman, and his mouth and chin are as delicate as those of a girl. It is also interesting to note that his hand is small, requiring only a 7½ glove, quite firm, approaching the square type, with the finger tips spatulated. This is in perfect accord with his activity and phenomenal brilliancy as a pianist.

His head is rather large, the periphery measuring 22½ inches, and by far the greater portion of the brain is forward of his ears. The occiput is not large. Lines from the opening of the ear to the different parts of the back head show but moderate attachment to friends, home or children. However, his extreme sensitiveness, agreeableness and benevolence will render him polite, cordial, even fascinating in manner, and keenly alive to all his social experiences. In a temperament so magnetic and susceptible, a little of anything goes a long way. This will be true of his love of the opposite sex. He has neither a large cerebellum nor the full lips and chin which indicate profound and steady feeling in this direction. But he is intensely romantic, and he would idealize his love until earth and heaven would seem to meet—the one a wilderness of flowers, the other a fleecy maze of seven-hued clouds.

The narrow, flat opening of the eye is not the configuration usually associated with the highest order of monogamic instinct, so that it would be exceedingly important for such a man to marry only his true affinity or remain single.

The diameters at combativeness and destructiveness are considerable, but the phase of their manifestation will be energy, impatience and probably irritability, rather than a venturesome courage or unnecessary severity. The line from the ear up to continuity is short, which will add to his restlessness, and favor a habit of driving things to completion with a rush. His ambition and love for music will give him patience in this one study, but in other departments he would quickly tire of monotony.

He has not much secretiveness or sense of economy. Self-esteem, or the species of dignity and pride which is so conspicuous among the English, is decidedly weak. On the other hand, his approbateness is enormous, in which respect he strongly resembles the French. This faculty occupies a lobe in the extreme upper and outer posterior portion of the brain, and when very large, as in this instance, it gives great breadth and fullness to the rear of the top head. His cautiousness is also in excess, and combines with love of approbation. The two together make this part of the head so wide that the outline, as shown by his hat band, is strikingly like that of a pear. A great love of distinction and applause is popularly regarded as a weakness, but in a case of genius like this it is certainly excusable, and no one is likely to complain of it except, perhaps, some less gifted rival whose vanity is greater still.

Of the moral faculties, the largest is benevolence. He is not much inclined to spiritual contemplation, but he is sympathetic and generous to a fault. He takes on the conditions around him with remarkable rapidity, and becomes fairly drenched with all manner of psychical waves, so that he is a creature of moods and caprices which neither he nor his friends are often able to explain. Still he is not a mimic in the ordinary sense and is inclined to imitate only that which he admires. There is much in the general tendency of his mind which reminds us of the English poet, Swinburne, to whom he bears a singular resemblance.

Constructiveness is large and helps to widen the temples next to music where the diameter, as shown by the calipers, is 5½ inches, and the upper sides of the forehead are greatly expanded by ideality. He is full of enthusiasm for the beautiful, and his superiority as a musician is largely due to his fervid imagination and the lofty standard which his refined instincts create and impel him to attain. There is the same difference between his playing and that of other men which is apparent in their heads and faces. Thus the great Rubinstein, weird and rugged, played as he looked. Von Bülow, with his beaver-like, mechanical forehead, was a master of technic, while Paderewski, whose face recalls the classical models of some of the great painters and sculptors, makes the piano speak all tongues, suggest all the subtle sorcery of perfume, and seemingly mirror forth all lights, shadows and exquisite forms of nature's perfect self.

As to the intellect, the perceptive and higher reasoning faculties are well proportioned, but with a predominance of the former. He can gather knowledge upon a variety of subjects if he has occasion to do so, but his ability to philosophize is not likely to assert itself spontaneously. He cares little for positive or abstract science, and values information only as it may be applied to his personal life. Size and weight are well developed, and shown in a sharp projection of the inner portion of the eyebrows. These faculties insure dexterity in the execution of instrumental music. The width between the eyes is also very marked, and signifies perception of form, a quality indispensable to the music reader.

Paderewski is not of a sufficiently profound nature to become pre-eminent as a composer. His place is rather within the sphere of interpretation and execution. He has a predominance of the feminine elements which nurture and apply, but do not create. However, he is a remarkable man, and one who should leave the world much better for his having lived.—Edgar C. Beall, M. D., in advance sheets of the "Phrenological Journal" for May.



It is too strict adherence to one school, not too strict adherence to the ultra good, that makes organ loft work monotonous. A sameness of musical thought produces ennui. There is good to be found in all schools. Vary the programs and so make them attractive.—SUMNER SALTER.

THE "Bedouin Love Song" is always stirring. The best interpretation I ever heard of it was in the New England Piano House, Fifth avenue, this week. It was sung by Mr. George Metcalfe, baritone of the West End Presbyterian Church, where his talented young wife is director. Besides his heavy business connection and choir duties, Mr. Metcalfe is studying with Mr. George Sweet, who calls him the best baritone in the city. A Denver man, he is here chiefly for the musical experience and advancement afforded by the metropolis, and remains in it in the face of three very tempting offers to leave it for other large cities. In Denver he was a member of the Central Presbyterian Church, while his wife was connected with the First Baptist Church. He is tall, young, handsome, with all the hope, vigor and sentiment that are necessary to make a song like the above a living reality.

In an upstairs studio, Mrs. Metcalfe, with pink cheeks, blazing blue eyes, and deep earnestness of manner, was at the same time laboring to bring to the front of the mouth of a pretty Pittsburg girl, Miss Carrie Beall (Bell) by name the tones of a powerful and sweet soprano voice, which that young lady has been in the habit of holding back in a cramped throat. It was interesting to watch the line of communication so nicely established between teacher and pupil, to see the great care exercised in placing the new ideas, and the nice intelligence that was reaching forward to grasp them.

"Give me intelligence and obedience," says Mrs. Metcalfe, who really can make a voice out of nothing, "and the rest is easy. But the pupil must be without combat and with a hopeful and pliant faith. The voice is bound to come in time." Mrs. Metcalfe makes "daily lessons" and "no outside singing whatever," conditions of all early vocal study. She does not permit her pupils to sing under any circumstances, until fully equipped. "It is as bad for the reputation as for the vocal chords," she says. "There is nothing gained and much lost by premature exposure of half trained voices." Although adhering strictly to these restrictions in Denver she was there one of the foremost teachers making some \$400 and \$500 a week, had the largest class in the city and was obliged to repeat her farewell concert in order to accommodate the numbers who wished to show their appreciation of her worth among them. New Yorkers prognosticated that such a course would be impossible here, but with the mottoes, "Human nature is the same everywhere," and "Better one pupil properly taught than a class of failures," she went to work in exactly the same way here and her efforts are being crowned with the same success. New York pupils seem quite as willing as Denver ones to comply with the restrictions when reasoned with as to their propriety.

In the West End organ loft Mrs. Metcalfe has shown that there is no reason why a woman cannot be an efficient director. Inexhaustible good nature, patience, anticipative study, a knowledge of human nature and music, tact and firmness she holds to be absolute necessities of the organ loft conductor. Clearness of attack, good enunciation, carrying power, sight-reading ability and delicate phrasing she considers attributes to be required in the choir singer. Herself the possessor of a clear sweet voice, she can testify as to its value.

"No one can imagine the value of sympathy and encouragement of the congregation and minister to the choir leader. Indeed (she says) it is the atmosphere necessary to the choir's best work. It inspires and strengthens, while dumb unresponsiveness is killing to all effort."

It is indeed a fact that people do not sufficiently recognize the labors of the musicians within their gates. "It is more blessed to give than to receive," should be the organ loft motto.

There is discussion in organ loft circles as to whether the organist or one of the choir should be leader. If the latter, "clash" is apt to come through the desire for vocal supremacy, while instrumental ambition is apt to seek prominence through organ manipulation. The burden of opinion is with having a director other than the organist—that is, other things being equal. To those holding this opinion the reasons for it seem obvious. Of course the best way is to have a separate conductor, but few churches can afford

the added expense of this. Without doubt the best sort of compromise would be to have the conductor, whether singer or organist, a musician of the sort that would lift him above "clashes" and make music, not personal ambition his cause. Such a man for example as Rev. J. B. Young, choirmaster of St. Francis Xavier, who stands at the very apex of organ loft idealism, while patiently following out the smallest details of musical practicality.

Mr. Summer Salter, organist and choirmaster of the new Collegiate Church, Seventy-seventh street, and West End avenue, an authority on organ loft philosophy, holds that the conductor whatever else his office is, must be a "vocalist!" Otherwise he says it is impossible for him to phrase artistically. He must be able to treat instrumental work from a vocal standpoint. When this is the case a man can achieve better results in a much shorter time than as an instrumentalist. Above all things else the relations between organist and choir must be harmonious.

"The choirmaster is in an extremely embarrassing position," continues Mr. Salter. By professional training far ahead of the musical standard of the congregation, he yet must cater sufficiently to these conditions in order to be allowed the opportunity of bringing them up. To a man without a musical conscience this is a comparatively easy task.

"Although I believe in churchly music," he says, "I believe, too, that there is sufficient variety in the different schools to please the least educated congregations. It is adherence to the sameness of thought of one particular school that wearies the ordinary listener and causes complaint. There is no necessity for this. Wonders may be worked by judicious adaptability."

For himself he is not confined to the English school, although in thorough sympathy with it. He is on the constant lookout for the good in the new, and seeks north, south, east and west to find it. He is fond of American music, thinks Americans are pleased with it, and regards the outlook for our composition very encouraging.

A native of Burlington, Ia., Mr. Salter seems more like a Bostonian than a Westerner. Father a minister, mother daughter of a deacon, he was brought up in church atmosphere. Passionately fond of music always, the original idea of a business life was by instinct and fate subverted to a musical one. Even in Amherst days a flourishing collegiate musical association rivaled scholastic records to the latter's detriment. In Amherst to-day exists the college club organized by Mr. Salter. Indeed it has never since been without a professor.

In Boston his musical education was had with Fair, Osgood, Paine and J. C. D. Parker. He writes more or less, but his specialty is voice culture. Although advised by Mr. Osgood to confine himself to vocal departments, he has not been able to keep away from the organ. His wife, an Illinois girl, Miss Mary E. Turner, is the fair vocalist who took Miss Emma Thursby's place in the Broadway Tabernacle. They have three children. The eldest, a bright boy, is with Mr. Gale in the Calvary choir. Mr. Salter is enthusiastic over the work of Mr. Gale.

The new Collegiate Church, of which Mr. Salter is choirmaster, is a recently established plant of that thrifty and progressive organization. The building, one of the most unique in the city, is wholly of Old Dutch suggestion of architecture, with sun dial, weather vane, windows and decoration prominent features. It is the only church I believe in the city having polished wood floors. The loft, chancel and pulpit are partially carpeted, but not sufficiently so to impair the musical effect, which is unusually good here. The organ is well placed and all the musical effects are satisfactory. In accordance with some half planned idea of a boy choir for the church the choir seats are so arranged, but the intention is to rearrange them for quartet service during the summer vacation. The organ is a telling one, with supremely sensitive pneumatic touch—at once the delight and terror of the organist. It was the next to the last organ built by the Rosevelts, the last being that of the Mendelssohn Club Hall.

Mrs. Ida Gray Scott is soprano here, Miss Julia O'Connell, contralto; Mr. Gilbert K. Harroun, Jr., tenor, and Douglas Lane, basso.

Mr. Lane has been actively engaged in concert work recently, singing in place of Galassi on a Pennsylvania program. His voice is a basso cantanto of good range.

Mr. Harroun is a Musurgia member. Of splendid physique, with hearty, clear, pure tenor, able to sail up and float out on A's and B's without effort, his future record is as good as written. His specialty is oratorio and concert work.

Miss O'Connell recently returned from a concert tour through Europe, in which she was very successful. She has been heard at the Marble Collegiate Church, also at Dr. Parkhurst's Presbyterian.

On May 1 Mrs. Scott goes to Grace Church choir and her place is to be filled by Mrs. D. H. Jeffery, née Miss May Tallman, known at Mr. Carl Walter's church, Forty-eighth street and Fifth avenue, at St. Thomas' and at St. Paul's. Mrs. Scott is engaged to sing in Heinrich Hoffman's cantata "Melusine" in Cincinnati soon, making the occasion then to visit her home in Indianapolis.

Mr. Salter has been very successful with chorus and male societies in Boston, Syracuse, Atlanta, Ga., and has now a

class of thirty-five at the Church of the Epiphany here, which by the way gave a fine concert on Monday evening. The College Club, with which he was associated, was accompanied by orchestra and piano. Six concerts were given the first year, which did much to advertise the college, besides being of great musical advantage to the students. He is vice-president of the New York State Teachers' Association, which meets in Rochester on June 27, 28 and 29, and which, by the way, ought to be supported by all progressive musicians.

When will singers learn the value to them of being free from the paper upon which notes and words are written? To observers it is marvelous how little they realize this value. In a certain choir last Sunday three of the quartet sang with their chins resting upon their respective breastpins. The words were a dead letter, voice quality was cramped and expression was out of the question. The fourth held his head so high and his book so stiff in front of him, that he looked as if carved out of wood.

In another church the really brilliant singer held her sheet music quite in front, concealing all but the little rabbit ears of her spring hat, which bobbed and waved about behind the paper like head of a jack-in-the-box attached to a string. Mr. Chapman wears himself out repeating "Heads up, ladies; heads up, gentlemen!" yet he permits them to rivet their eyes upon four or five repetitions of "There were three roses in a lane, there were three roses in a lane, there were three roses in a lane," through five or six rehearsals. Where are the singers' memories meanwhile? Why do not teachers and conductors train in memorizing? It is a delightful art once acquired, and so easy to acquire!

How many people like the habit some organists have of giving the key to the singers in a sort of a hoarse key groan at the close of his interlude, and how many think that the interlude ought to be played in the time of the hymn to which it belongs? Please do not answer personally these questions; answer them in THE MUSICAL COURIER. I have the most delightful discussions with choir masters, but they would be much more valuable if given to a wider audience.

Coming out of Central Park one balmy evening this week was the enthusiastic organist and composer, Mr. Fred. K. Brandeis. His black hair was bushy with the spring breezes that had been whispering to his brains, his dark eyes were aglow with sentiment and thought, his skillful hands were crossed behind his back, and his coat pocket was bulging with manuscript. "The Lover of Islington," a quaint old love legend, had been the subject of musical contemplation. The poem, printed upon paper yellow and ragged with age, had been transcribing itself upon some of our nice clean modern music stuff in lyric harmonies, and the medium through which the conception had come was wending his way to the nearest piano to receive its first benediction. "Love romance? What else is there on earth worth loving? What has been achieved on earth without the inspiration of love? What inducement to achievement like the love of a good woman? Love is the gem of the earth life, music its setting," and the good man strode along under the trees.

J. Holmes McGuinness, organist and choirmaster of the Church of the Mediator, Kingsbridge, N. Y., has had a beautiful group made of six of his choir boys. We shall become acquainted with them after a while. For the present, contemplation of the pretty picture is sufficient. The foremost figure is bold, self-reliant, manly; behind him stands gentle romance in a cotta; thoughtfulness and curiosity are beside him right and left; two little cherubs in front, seeming like brothers, look like human flower bearers to Cupid. An attractive group surely.

Miss Bertha Thomas, assistant organist of Christ Church, is the only chime bell ringer in the country, if not in the world. She it is who manipulates the electric keyboard which sends out "sweet sounds in tune" on Sunday in that historic building. She is generously teaching her sister the unique accomplishment. Miss Thomas is a pronounced blonde, her sister is dark, both are attractive girls and devoted to music through German heredity. They live at 253 East Thirty-first street.

"In the Far-off Yesterday," by Organist Charles Herbert Hoyt, is one of the most fetching, haunting and pathos stirring contralto songs ever written. The union of words (by Mr. William Gardner) and music are as perfect as those of Millard's "Waiting." For a voice with tears in it the song would be a masterpiece. All the past and future of Love's possibilities are brought to the heart through it.

FANNIE EDGAR THOMAS.

WANTED—Next September, position as teacher of piano, singing, theory, composition; experienced; pupil of Wm. H. Sherwood, Dr. Maas, Chelius, Cecelia Gaul, Emory, J. K. Paine, Geo. L. Osgood.

It gives me great pleasure to say that I consider Mr. Orvis E. Smith a perfect gentleman, a well educated man, a highly developed musician, as teacher of piano, technic, touch, interpretation, &c., and musical analysis. He is also well trained in other branches. I have great confidence in Mr. Smith.

WM. H. SHERWOOD,
Director Piano Department, Chicago Conservatory.

Address Orvis E. Smith, Santa Ana, Cal.

Music in Boston.

BOSTON, April 23, 1893.

I RECEIVED last week an interesting letter from Mr. Feruccio B. Busoni. It was the letter of a musician and a man. I refer to it here for this reason: A paragraph in which he speaks of his extraordinary orchestral poem played at the twenty-second symphony concert is of general interest.

"The fundamental idea," he writes, "and the pessimistic idea (if you allow the phrase) of my composition is found in a poem by Lenau entitled 'Der Indifferentist.' For obvious reasons I did not prefix this title to my composition."

Now what is the motif of Lenau's poems? Paraphrased it is something like this: Whether you are a Socrates, quaffing with a smile the hemlock draught to the health of your country; whether you are a vile child of hell, blaspheming under the headsman's ax; whether you are a great genius or merely serve to fatten the grave worm. All this is of just as much importance as whether the animalcule that swims monotonously in the circle of a drop of water turns to the right or to the left at the beginning of the journey.

Now this is a cheerful subject to put to music.

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Let us waive the question whether the subject *per se* admits of artistic treatment, and let us not discuss whether there are such things as morality and immorality in art.

The question is this: Is it possible to express these thoughts of Lenau in music?

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Here let me quote the opinions of Paul Sourian as expressed in "La Suggestion dans l'Art," Paris, 1893. The book itself is well worth the reading, but these extracts bear directly on the subject of program music and I have not met with them in English translation.

"Music may have a vague meaning for the hearer and a determined meaning so far as the composer is concerned. When I speak vehemently my speech becomes a chant, and each intonation, determined by my state of feeling, expresses that state perfectly; yet a stranger, who could only judge of my feeling by this series of intonations, might easily and totally misunderstand me. I am persuaded that the composer expresses well in music that which he wishes to say. The reproach of vagueness rests on a misunderstanding.

"It is said that music is powerless to express mental feelings. But what are these feelings?

"If you mention regret, fear, hope, pride, anger, remorse, &c., feelings that we experience in daily life, I admit that such feelings cannot be expressed in music. Such sentiments are produced under special conditions and the composer cannot reproduce them; just as it is very difficult for him to indicate them by means of imitation or description.

"Let us take for instance the feeling of remorse. I do not see how a composer could make us understand that a fault had been committed. Would he try, then, to give us in musical sensations an equivalent of such a feeling? The problem may thus be propounded: To find sonorous combinations that act on the hearer as the regret for the committed fault acts on the guilty one.

"All that the composer can do in this case is to put us in a state of uneasiness, of moral constraint, which will have some analogy to the feeling of remorse; but how can the hearer recognize fully the anxiety, the dull irritation, the wounding of self esteem, the physical depression, the enervation that accompanies stormy weather? It is true that the hearer will feel something; but unless he knows the precise object to which this feeling is attached it will be impossible for him to determine its nature.

"This difficulty is not found in dramatic music where the nature of the sentiments expressed is indicated in advance by words and situation. In this case the musical expression is perfectly clear and acts on the imagination of the hearer with extraordinary force. In many instances a simple title would put us on the track. Why should they not be given? The subject of a picture is indicated. I said a little while ago that absolute music cannot suggest the sentiment of remorse. But if we knew in advance the intentions of the composer we could meet the suggestion, we could accept the most vague analogy as an equivalent. A composer could write perfectly clear descriptive music to this title: 'The Remorse of Cain.'

"Reason as you will, you will arrive at the same conclusion: absolute music can express only in the most vague manner the exact or vague sentiments of actual life.

"Yet music expresses and suggests determined sentiments. These sentiments are musical sentiments.

"Each one of us will admit that our mental condition is not the same when we hear music and when we do not hear it; that a change from major to minor affects somehow our sensitiveness; that we are differently moved when we hear Schumann's 'réverie' and Bocherini's menuet; that each piece of music has its particular expression, which you cannot define in words, as customary words are made only for the feelings of customary life, and yet this particular expression is none the less special and fixed.

"These sentiments are exclusively musical, because they

are produced by listening to music, and we do not find them in any other way. They no more resemble the emotions of real life than a rhythmic or an harmonic accident resembles an incident in the street.

"These musical sentiments are the proper subjects of musical expression. The composer does not try to suggest other feelings to you, and he has not experienced other feelings in composing. Do not be disturbed at that which he wished to say; do not try to recognize in the emotion felt by you emotions previously felt; listen to the composition, or, still better, play it yourself. Sit at the piano or take part in the ensemble, and give yourself up to your spontaneous impressions! Thus you will become a part of the soul of the composer; he will have given to you all that which he experienced in the moment of inspiration.

"When you hear a doleful tune you are tempted to ask: 'But why was the composer so sad? When this tune occurred to him what suffering did he undergo, with what gloomy thoughts was he beset?'

"We are too easily led to believe that the composer dreams of putting his own feelings, joys, sorrows, hopes into his music. Perhaps he turns toward gay or sad music according to the state of his health and the happy or unhappy incidents of his private life. But such influences are only very vague, very general. The composer, as a rule, gives us in his work the feelings which he has experienced in his musical life.

"To enrich the human soul with emotions that are not found elsewhere; to create new feelings, to express them in a language that is perfectly clear and universally intelligible; these are the true functions of expressive music.

"These functions are lofty enough for the composer to be satisfied with them."

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In a word, we must again go back to the definition of Walt Whitman: "All music is what awakes from you when you are reminded by the instruments."

Or, as Baudelaire puts it: "If trees, mountains, water, houses are grouped together and form a landscape, the landscape is beautiful, not of itself, but on account of me, on account of my own favorable impression, on account of the idea or the emotion which I attach to it."

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The Maritana Opera Company appeared in Union Hall, the 18th, in Balfe's "The Rose of Castile." Mr. Leon Keach was the conductor. The cast was as follows:

"Elvira".....Miss Lucile Shepard
"Donna Carmen".....Miss Edith MacGregor
"Manuel".....J. C. Bartlett
"Don Pedro".....H. L. Cornell
"Don Sallust".....Lon. F. Brine
"Don Florio".....Myron Clark

This company is made up of church singers who have operatic tendencies. Two of the company are by no means strangers to the footlights of many theatres. Miss MacGregor was for some time a member of "The Bostonians," and she would appear for instance as one of the entrancing beauties of the harem in "Fatinitza." You have probably heard Mr. Bartlett sing in theatrical performances directed by Augustin Daly.

This same company has played in towns about Boston, and with success. Miss Shepard, the daughter of that excellent singer, Mrs. Helen E. H. Carter Wright, has a light, pure, flexible voice, which she manages in the main with no mean skill. Miss MacGregor has a contralto voice of good range and rich quality. These women give promise for the future. Mr. Baine displayed his fine voice to advantage, and Mr. Bartlett sang in excellent taste. The opera gave much pleasure to the audience, and it may truthfully be said that the performance vocally was smooth.

The program stated that the stage was under the management of Mr. H. M. Pitt. This statement was undoubtedly made in good faith, but the stage occasionally got away from the experienced actor.

His attention was apparently diverted many times, as when the muleteer told his story to the disguised queen, for Mr. Bartlett looked the audience boldly in the face and touched the footlights, while the queen at the back of the stage gave him no heed and conversed affably with "Donna Carmen."

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The New York Symphony Orchestra, under Mr. Walter Damrosch, gave two concerts the 20th. The first was at the Tremont Theatre in the afternoon, and it was the last of the series. The program was as follows:

Symphony No. 4.....Tchaikowsky
Monologue, "Was duftet doch der Flieder" ("Die Meistersinger").....Wagner
Mr. Plunket Greene.
Polonaise from Serenade.....Beethoven
String Orchestra.
Overture to a Comedy.....Smetana
Old Irish Melodies...Arranged and orchestrated by Villiers Stanford
"The Lament for Owen Roe O'Neill."
"My Love's an Arbutus."
"March of the Maguire"
Mr. Greene.
Theme, with variations (new, first time).....Lalo....

The performance of the orchestra was excellent, although the orchestra does not appear to such advantage in the Tremont Theatre as in Music Hall, for the sonority is not

so full, the tone seems muffled, and the different choirs are not so sharply defined.

Mr. Greene has temperament and taste. He does not seem to think highly of the legato, and his manner of cutting up a long sentence into square and detached pieces is in singular contrast to many evidences of his musical good breeding. The Irish songs pleased the audience. Whether such songs gain by the addition of an orchestral accompaniment is a question that admits of hot discussion. Mr. Greene was recalled and he sang a group of songs by Schumann, "Dichterliebe" (1, 2, 3) if I am not mistaken.

The program of the concert in the evening was as follows:

Concert overture.....Cherubini
Air and gavot, from suite.....Bach-Bachrich
Valse, "Nymphs et Sylvaies".....Bemberg
Miss Lillian Blauvelt.

Arabian Dance.....Grieg
Solvejgs Song.....Grieg
Air, "Ah rendimi".....Rossi
Mrs. Scalchi.

Intermezzo, "Naila".....Delibes
Prelude, "Die Meistersinger".....Wagner
Valse de "Romeo et Juliette".....Gounod
Miss Blauvelt.

Andante Cantabile for strings.....Tchaikowsky
Air, rondo, from "Cenerentola".....Rossini
Mrs. Scalchi.

"Festgelaenge" ("Festival Sounds"), symphonic poem.....Liszt

The audience was small and applauseful. Miss Blauvelt made a favorable impression, and indeed won an overwhelming popular success. Her beauty pleased instantaneously, and this is often half the battle. Her voice is agreeable and she showed considerable agility. There is no need, however, of occasional forcing of an upper tone, for the tone would carry without the extra endeavor. Mrs. Scalchi sang the air by Rossi with an anachronistic accompaniment. Unless I am greatly mistaken the original accompaniment is given to the strings. I am told these "complete" accompaniments in modern style are manufactured in New York in large quantities, and whether they serve Italian, German or French composers of olden days, they sound the same, they bear the same trade mark. Now, this trade mark is a full expression of the commonplace.

The orchestra played well. Mr. Brodsky did not appear in a solo number or as concertmeister, as he was taken suddenly with the grip.

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Mr. C. L. Staats, the clarinetist, played lately at the rooms of the Harvard Musical Association Schumann's phantasies, op. 73, and a new romance by the Princess Marie Elizabeth of Sachsen-Meiningen. He has played in many of the leading towns of New England as a soloist, and has made a contract with the Y. M. C. A. Bureau of Boston for fifty concerts next season.

* * *

The program of the twenty-third symphony concert was made up of selections from the works of Wagner:

Overture to "Rienzi."
Prelude to Act III. Dance of Apprentices, March of the Mastersingers and Homage to Hans Sachs, from "The Mastersinger of Nuremberg."
Prelude and First Scene from "Das Rheingold."
Woglinde.....Miss Felicia Kaschowska
Wellgunde.....Mrs. Arthur Nikisch
Flosshilde.....Miss Louise Leimer
Alberich.....Mr. Henry Meyn
Siegfried Passing Through the Fire, from "Siegfried," Act III, Scene 2 and Morning Dawn, and Siegfried's Voyage up the Rhine, from "Götterdämmerung" Prologue.
Siegfried's Funeral March, from "Götterdämmerung," Act III, Scene 2.
Bruenhilde's Dying Speech Over Siegfried's Body, from "Götterdämmerung," Act III, Scene 3.
Bruenhilde.....Miss Kaschowska.

The audience was very large and very enthusiastic. The overture to Rienzi provoked the most spontaneous and prolonged applause. The orchestral numbers were finely played with unusual brilliancy and dash. The singers worked earnestly in the performance of the allotted task.

* * *

Nothing was known at Music Hall last night about the withdrawal of Richter's acceptance. Mr. Ellis was not in town. PHILIP HALE.

The Last Kneisel Concert.

THE postponed concert of the Kneisel Quartet of Boston occurred last Monday afternoon in Chickering Hall. The club played Haydn's quartet in D, op. 64, No. 5; Beethoven's noble and lofty C sharp minor quartet, and the revised edition of Brahms' lovely trio in B for piano and strings. This latter work is full of the characteristic Brahmsian idioms, has not a dry movement, is spontaneous, melodious and full of power. Oddly enough, the final allegro ends in B minor. Scholarly as Brahms always is, he is pre-eminently a composer of moods, only his moods are not as other men's. What he says is ever individual. The trio was played in the most finished manner, Mr. Arthur Whiting, of Boston, playing the piano in an unobtrusive and thoroughly musical fashion. The quartet played in their usual beauty of tone, a true quartet tone, and the four concerts this season have been unquestionably enjoyable and interesting.

The German Bands' Concerts.

THE German Infantry and Cavalry Bands gave their first concert in this city last Sunday night at the Madison Square Garden. The concert was an enormous popular success, nearly 10,000 people being present and over \$7,000 being taken, which will be, with the receipts of the remaining concerts, donated to local charities. We suppose this charitable proceeding is to offset the mediocre playing of the bands. The enthusiasm in the audience was immense, and when "Die Wacht Am Rhein" was played it became tempestuous. One would have supposed that New York had never heard the Sousa Band, Gilmore's, Cappa's, not to mention a half hundred more. Here was the program:

Jubilee overture.....C. M. v. Weber
 *New Vienna Waltz.....Johann Strauss
 Second movement, andante, C minor symphony.....L. van Beethoven
 *Army March.....A. Krausse
 Arranged for medival trumpets and tympani by J. Kosleck.
 Fantasia, on airs from Mozart's operas.....F. von Suppé
 *Overture, "Rienzi".....R. Wagner
 Introductions and variations of German songs.....E. Conrad
 *"Ave Verum Corpus".....W. A. Mozart
 Chorus and March, "Tannhäuser".....R. Wagner
 *Grand Fantasia (Melodies Meyerbeer's opera "The Prophet".....W. Wieprecht

BOTH BANDS JOINTLY.

Overture, "L'italiana in Algiers".....Rossini
 Kaiser March.....R. Wagner
 Pachtelanz (Torchlight Dance) in B flat major.....G. Meyerbeer
 The Peace Congress, 1878, Potpourri (Medley) National melodies (Russia, England, France, Austria, Italy, Turkey and Germany).....E. Ruscheweyh
 N. B.—The compositions marked thus * will be performed by the Cavalry Band, those without the * by the Infantry Band.

The difference between these visiting bands and our domestic breed consists largely in uniforms. The gaudy attire and the absurdly eccentric conducting of one of the leaders seem to have excited the intense admiration of the public. The playing of the infantry band was fairly good. The band consisted of the usual brass and wood choirs, instruments of percussion supplemented by two contrabass. The brass was powerfully sonorous; the wood rather weak, and even poor in the clarinet department. The Beethoven number was murdered, the Weber overture receiving a rather coarse reading. The tone of the band is healthy, honest and commonplace. The cavalry band is like any brass band 'twixt here and Podunk. When the valveless trumpets were used in conjunction with the tympani one felt happy at not living during medival times, so harsh and unmusical was the effect. The band played Monday night, Tuesday night, plays this afternoon and evening and Friday night and Saturday afternoon. The program will be varied.

Crotchets.

CLEMENTINE DE VERE-SAPIO was at her accustomed place again last Sunday at Dr. Paxton's church, singing as finely as she ever did. Next Sunday will be her last there, and she will be succeeded by Mrs. Alice Stoddard-Hollister.

One of Richard Henry Warren's dogs imitates him to perfection when he sings, causing great amusement for those who happen to be present.

Horatio W. Parker's new work, "Hora Novissima," will be sung by the Church Choral Society on the evening of May 30.

Lillian Blauvelt is meeting with great success on the spring tour of the New York Symphony Orchestra. Following is what some of the Boston papers say of her.

"Miss Blauvelt made her Boston debut and won a pronounced triumph. She is a gifted vocalist, having as her best points a singularly bright, true soprano voice, skillfully trained for colorature work, and it is used with excellent taste at all times. She achieved a great success in the Gounod waltz, winning almost a round dozen of recalls after singing it."—"Herald."

"Miss Lillian Blauvelt is a young lady of charming personality, who possesses a flexible voice of excellent range, which is exceedingly musical, if not particularly powerful. The audience gave evidence of wishing to hear her sing more often than her inclination prompted."—"Globe."

"She met with overwhelming success. She is a handsome woman, and in many cases this is half the battle. But as a singer she is entitled to warm praise. Her voice is agreeable and well trained."—"Journal."

Miss Blauvelt was offered the position of first colorature singer at the Royal Opera at Buda-Pesth by Mr. Nikisch, who heard her for the first time last week in Boston.

Miss Olive Fremstadt will sing next week in several Western cities. She expects to go abroad in September, to remain two years. Her plan is to locate in Vienna and study with Marianne Brandt. Miss Fremstadt will be given a grand testimonial concert this summer in her old home, Minneapolis.

Purdon Robinson will give a musical reception at his studio in the Mendelssohn Glee Club Building early in May. On June 15 he will open a summer studio in a pretty cottage he has taken at Richfield Springs. Mr. Robinson has been very popular for several seasons at this fashionable resort, and has yielded to urgent requests that he should

teach there during the summer months. He will take a number of pupils with him from New York, and has accepted several from Utica in addition.

Stainer's cantata, "Mary Magdalene," will be sung at the South Church, Madison avenue and Thirty-eighth street, next Sunday afternoon. This was to have been performed on the last Sunday in March, but the organ refused to do its part and the audience was dismissed.

Miss M. Louise Segar, who for several years has been one of New York's best sopranos, gave a delightful musical on April 19 last, in which the following artists took part: Miss Kate Percy Douglas, soprano; Miss Grace J. Hodgkins, contralto; Mr. Woodcock, tenor; C. G. Verney, baritone; Van Rensselaer Wheeler, baritone; Harry Arnold, pianist; Otto Binger, cellist; Sumner Salter, accompanist, and the hostess. Among those present were Mrs. Bettner, Mrs. Fanny Barrow, Mr. and Mrs. T. Connolly, Mr. and Mrs. S. J. Walker, Mr. and Mrs. Frederick Nathan, Mrs. Emma Marcy Raymond, Mr. and Mrs. John M. Carter, Miss Carter, General and Mrs. Collis, Mr. and Mrs. J. Edward Barclay, Miss Barclay, Mr. and Mrs. J. McDonald, Mr. and Mrs. Will E. Taylor, Miss Blanche Taylor, Miss V. Chapman, Mr. and Mrs. Joseph Pool, Miss Bennet, Miss Ward, Mrs. Sumner Salter, Mrs. Kate Rolla, Mr. and Mrs. William Swift, H. P. Foster, Carl Blenner, C. H. M. Rose, R. H. Hatch, and J. Charles Arter.

Miss Ada Foresman and James H. Ricketson sang last Sunday evening for H. H. Duncklee at the Roseville Avenue Presbyterian Church, Roseville, N. J. A. F. A.

Northwestern News.

ST. PAUL, April 5.

SEIBERT'S Sunday concerts are gaining in favor more and more, and Mr. Seibert cannot fail to be gratified with the large attendance and the enthusiastic recognition given to his efforts to please and instruct the public taste in matters musical. On Sunday, March 19, he gave a very good program, which in every number was a credit to the performers and director. The vocal soloist on this occasion was Mr. O. L. Lienau, tenor, who was recalled three times. He responded, each time seeming to please the audience more than he did the time before. Although not a finished artist, he is a very correct and pleasing singer.

The third Schubert Club concert in the course of four concerts given for the Educational Loan Fund took place on the evening of March 20, the artists being Edward Baxter Perry, pianist, assisted by Mrs. Agnes Staberg Hall, vocalist. Ford's beautiful new music hall was filled with a representative audience of musicians and music lovers.

The concert, in the way of an entertainment, was one of the most enjoyable of the season. To see as well as listen to Mr. Perry is sufficiently interesting. The loss of sight always appeals to the sympathies, claiming the attention of an audience at once. To those hearing Mr. Perry for the first time his playing is a revelation, and all else is lost in wonder at the stupendous work he has accomplished. His touch is remarkably fine and smooth, and his interpretation of musical classics truthful. His soul is in his playing, and in some passages he seems inspired. Not the least interesting part of the program are his talks about the masters and their works. He tells in a simple, conversational style of the lives, the struggles and the successes of the composer, and the particular circumstances which led to the composition of the work he is about to give. Although his eyes are sightless, his whole face is alight with feeling and enthusiasm. Then he seats himself at the instrument, a moment his hands poise above the keys, then descend to their proper place, and the instrumentalization responds to the musicianly bidding of the blind artist.

Mrs. Hall, soprano, is a singer of talent and ability. Her voice is sweet in quality and she uses it with taste and feeling. Its volume is limited, however, and it does not possess sufficient strength for stage purposes. Whether this will be increased by her study abroad remains to be seen. Personally she is very pleasing, and her musical education so far is of a superior kind. Mrs. Hall is the first to avail herself of the opportunities offered by the Educational Loan Fund, and will sail for Europe some time in April.

Fantasia, "The Wanderer".....Schubert
 Nocturne, op. 37, No. 2.....Chopin
 Lento, op. 35.....Chopin
 Polonaise, op. 53.....Chopin
 Edw. Baxter Perry.

Waltz Song, "Traviata".....Verdi
 Mrs. Agnes Staberg Hall.

Nachstück, op. 23, No. 4.....Schumann
 Traumewirren, op. 12.....Schumann
 Ballade, "Last Island".....Edw. Baxter Perry

Edw. Baxter Perry.

"I will extol Thee," "Eli".....Costa
 Mrs. Agnes Staberg Hall.

"Gnomon-Reigen".....Liszt
 "Erl Koenig".....Liszt
 Edw. Baxter Perry.

The concerts given in this city and Minneapolis by Mrs. Caroline Ostberg, prima donna of the Grand Opera at Stockholm, was a rare treat, and the pity was that they should have been relegated so largely to the foreign population of the two cities. It is to be regretted that so few Americans heard her, for Mrs. Ostberg is an artist with a beautiful voice, a fine stage presence and charming manners. She sang superbly, her execution being characterized with so much dramatic fire and enthusiasm. The upper tones of her voice are very beautiful. Her rendition of Swedish songs was particularly pleasing to her audience and she was recalled several times, responding in the most gracious manner. Mrs. Ostberg was the recipient of some magnificent

floral offerings. Notwithstanding the stiffness engendered by an interpreter, it is a very great pleasure to meet her socially. She is genial and responsive to friendly greetings and commendations. It is to be hoped that Mrs. Ostberg will be heard here again before she leaves America. Mr. Louis Blumenberg delighted everyone with his 'cello playing; this instrument is so rarely heard to good advantage in the West. We have a few good players, but fewer soloists. Mr. Blumenberg is perfectly at home with the instrument and is an artist of skill. His playing was rapturously received, he being recalled several times.

Mr. Hoevel, violinist, gave two numbers, playing with his usual musicianly skill and taste. Miss Burtis was his accompanist, and is a good one. J. Lewis Browne, organist, accompanied Mrs. Ostberg and Mr. Blumenberg. The program was as follows:

PART I.

Violin solo, violin concerto, andante and finale.....Mendelssohn
 Heinrich Hoevel.

Violoncello—
 "A Simple Avowal".....Thome

Serenade.....Gabril Marie
 Louis Blumenberg.

Aria, "Traviata".....Verdi
 Caroline Ostberg.

PART II.

Violin solo, "Fanbasil".....H. Leonard
 Heinrich Hoevel.

Swedish songs.....Caroline Ostberg.

Violoncello, "Danse Hollandaise".....Dinskey
 Louis Blumenberg.

"Angels' Serenade," with violoncello obligato.....Braga
 Caroline Ostberg.

On Good Friday, March 31, "The Crucifixion," a meditation, by J. Stainer, was given by the vested choir of Christ Church (P. E.), under the direction of J. Lewis Browne, choirmaster and organist. The subject itself is sufficiently sombre, but this composition is particularly stiff, and although singers and players did their very best, and really executed with taste and ability, they could not lend the dignity that should have been, but certainly was not contained in the composition. The choir of Christ Church consists of fifty boys, some of whom possess exceptionally beautiful soprano voices. The church was excessively crowded, so much so that when the choir and clergy retired to the guild room the ushers were obliged to clear the way in a fashion somewhat after the style of a show, by calling out: "Clear the way for the procession, clear the way for the procession."

The fourth and last Schubert Club concert of the "Loan Fund" series occurred on the evening of April 4, with Mrs. Genevra Johnstone Bishop as the drawing card, assisted by Claude Madden, violinist, and Mrs. F. B. Jilson, pianist. Mrs. Bishop is a great favorite in St. Paul, and her appearance on any musical program always insures a good house. On this occasion Ford's Music Hall was well filled, and Mrs. Bishop received a warm greeting. She was in excellent voice and sang superbly. She had a most pleasing program, which showed in an effective way the improvement attained in finish of style her sojourn and study abroad has given her.

"Oh!" said a young artist beside me, "what an improvement a few months abroad with the masters makes in even a cultured voice."

The speaker was an ambitious young vocalist who had enjoyed Mrs. Bishop's singing before and in other cities. The work of the Schubert Club in establishing the "Loan Fund" is going to make great strides in the building up of art in this section. It was a happy inspiration that led to it. Claude Madden, violinist, played his two numbers in his almost faultless manner. He is truly poetical in his conception and rendering of any composition, and it would be impossible not to enjoy his work.

Mrs. Jilson, pianist, gave her numbers in good style. This last concert was certainly the crowning event of the series. Of course there are other projects for adding to the fund, which will be developed later on. At the close of each concert there has been a reception held in the club rooms above the music hall. These have brought together musicians and music lovers in an informal way, forming acquaintance with visiting artists. The members of the Schubert Club are to be congratulated upon the exceedingly successful series of entertainments they have given the public of St. Louis.

PROGRAM.

PART I.

"Elsa's Dream" ("Lohengrin").....Wagner
 Mrs. Genevra Johnstone-Bishop.

Swedish Dances (new).....Max Bruch
 Claude Madden.

"Parting".....Greig

"Hunter's Song".....Greig

"Rest".....Anderson

"Heart's Delight".....Gilchrist
 Mrs. Bishop.

Waltz (op. 42).....Chopin
 Mrs. F. B. Jilson.

PART II.

"Evermore Lost to Me" (written in 1574).....Bach

"Spring".....Sapio

"Himmliche Zeit, O Selige Zeit".....Franz Ries
 Mrs. Bishop.

Aria.....A. Vieuxtemps

Scherzo Lyrique.....A. Bazzini
 Claude Madden.

"The Monk's March" (old Welsh song).....Caracciolo

"Alas".....Caracciolo

"Ave Maria" ("Cavalleria Rusticana").....Mascagni
 Mrs. Bishop.

"Widmung".....Schumann-Liszt
 Mrs. F. B. Jilson.

Scene and Jewel song ("Faust").....Gounod
 Mrs. Bishop.

C. G. Titcomb, accompanist.

MINNEAPOLIS.

The "Flour City" is always full of musical doings and projects, and there is never a lack of good things to chronicle. She

has her "Thursday Morning Club," composed of the best and most influential musicians, and their work in the way of musical improvement has a marked influence in the city.

The Minneapolis String Quartet, composed of Heinrich Haenel, first violin; J. L. Schetter, second violin; M. Stevenin, viola; Fritz Schlacter, 'cello, have been giving a series of chamber concerts, which have proved most delightful to all lovers of good music. As the members of this quartet are educated musicians, it goes without saying that their work was good. Below I give one of their programs:

Quartet, op. 12 in E flat major..... Mendelssohn
"Elsa's Dream," from Lohengrin..... Wagner
Mrs. Bollmann.

Quartets—
"Au Bord de la Mer"..... Dunkler
Gavot..... Bazzini
Song, "Aus Deinen Augen fliessen meine Lieder"..... Ries
Mrs. Bollmann.

Trio, serenade in D major..... Beethoven

Northwestern Conservatory.—Below I give the program given at the graduation recital on the evening of Monday, April 3, at Century Music Hall. The graduates were Miss Gallagher, in piano; Miss Tuttle, voice, and Miss Houghton, school of oratory:

"Song of Life"..... J. Whitcomb Riley
"The Mouse"..... Joshua Jenkins
Miss Houghton.

Prelude and fugue in F minor. Bk. II..... Bach
"Two Skylarks"..... Leschetizky
Mazurka in A flat.....

Miss Gallagher.
"Nobil Donna" ("Huguenots")..... Meyerbeer
Miss Tuttle.

Nocturne in E flat, op. 9, No. 2..... Chopin
Carnival scene, op. 13..... Grieg
Miss Gallagher.

"Macbeth," act 5, scene 1..... Shakespeare
Miss Houghton.

Serenata..... Moszkowski
"My mother bids me bind my hair"..... Haydn
"Lullaby"..... Gerrit-Smith
Miss Tuttle.

"Faust" Waltz..... Liszt
Miss Gallagher.

Staccato polka..... Mulder
Miss Tuttle.

Attitudes with music..... Delsarte
Miss Houghton, Miss Gallagher, Miss Tuttle.

The Ostberg concert was largely attended here, and Mrs. Ostberg was warmly received. As in St. Paul, the audience consisted mainly of foreigners. In this city, however, concert going received a most decided check in the "Mills" evangelical meetings, which filled Convention Hall to overflowing. The religious spirit pervaded everything, and the concert, opera and theatre were but slimly attended for a time. A rare musical program at St. Mark's Church (P. E.) thronged the church on Palm Sunday, however, at which time Mercadante's oratorio, "The Seven Last Words of Our Saviour on the Cross," was given complete. A. M. Shuey, choir director and organist, was director only on this occasion. S. C. Gilbert presiding at the organ. A quintet of stringed instruments, including the Minneapolis String Quartet, was added to the organ accompaniment. The music of this oratorio is sublime, and it was exquisitely rendered, Mr. Shuey proving himself to be one of the ablest conductors who has ever wielded a baton in Minneapolis.

On Easter Sunday all the churches presented more or less elaborate programs. I wended my way to the East Side, a quiet, residence portion of the city, lying under the shadow of the State University. The morning was just such a morning as an Easter morning should be. The sun shone bright, albeit not warm, and the air was full of the song of the returning robins. It was too cold to discard the heavy outside wraps, but new Easter suits and bonnets were donned, and every face was bright with Easter gladness. I mingled with the throng going churchward, and reached the First Congregational Church just as the organ began its prelude, offertory from "St. Cecilia," Batiste. Mr. Brooks, the organist at this church, played in a refined manner the organ numbers, which were, in addition to the one already mentioned, offertory, andante, Mascagni, and "Hallelujah Chorus," Handel. Miss Farine, of St. Paul, was the vocal soloist, and beautifully did she render Shelley's "Resurrection" and "One Sweetly Solemn Thought," Ambrose, her rich contralto voice filling the church with its pathetic tones. In "One Sweetly Solemn Thought" she touched the hearts of her listeners, the natural pathos of her voice rendering the sweetly touching sentiment of the lines even more touching. The service appropriate to the day was unusually effective. Beautifully decorated with Easter lilies, rare roses, smilax and palms, the pastor's desk and platform and the organ loft presented to the eye a lovely picture of Easter life and gladness. The sweet spirit of the risen Christ brooded over the sacred place, and the hymns and prayers wafted their way to heaven amid the incense of nature's offering of flowers.

Easter Day of 1893 is marked in my calendar with a special memory of great good and great enjoyment. ACTON HARTON.

Paderewski May Not Play at the Fair.

THE council of administration of the board of directors of the World's Fair, as was told in the "Herald" yesterday, has decided that piano makers not exhibitors should not bring their instruments on the fair grounds under any pretense.

This action was taken when it was learned Paderewski intended to use a Steinway piano at the recital in Music Hall on the opening day. Mr. Steinway told me yesterday Paderewski may not play on account of this step. The Steinways are not exhibitors and they were shut out for that reason.

"I think the action of the World's Fair people is very injudicious," said Mr. Steinway to me yesterday. "Our firm refused to become an exhibitor because we believed the plan of award was unjust, and I suppose that is the reason Paderewski will not be allowed to play our piano."

"Of the exhibitors at the Fair the instruments of only one or two can be used in recitals. Thus artists who do not usually use them will be placed at a great disadvantage if they decide to play at the Fair. I think the action of the World's Fair people will prevent Paderewski appearing at all. He is a very sensitive man. He uses no other instrument than ours, and he would consider himself at a disadvantage if he played on a piano with which he is not familiar. I shall do all in my power, however, to induce him to give the recital."—"Herald," April 26.

READ THE TRADE DEPARTMENT.

NATURALLY everyone is interested in the outcome of the piano complications at the World's Columbian Exposition. The Trade Department of this issue of THE MUSICAL COURIER contains an exhaustive account of the situation. Read the Trade Department.

John Donoghue's Statue for the World's Fair.

ONE of the most unique features of the World's Fair in Chicago (that centre of wonders) will be the great statue by one of her own sons—John Donoghue. That is, providing the sum of \$5,000 can be raised to pay for its freight and transportation from Rome, Italy, and the setting of it up in the Fair grounds. It is intended for the open air, being of colossal dimensions. The statue is called "The Spirit," and was inspired by the following lines from Milton's "Paradise Lost":

Thou from the first
Wast present and with mighty wings outspread,
Dove-like sat'st brooding on the vast abyss,
And mad'st it pregnant.

Tremendous lines certainly, and demanding much from him who will illustrate them, but Donoghue has shown himself equal to it. He is in point of fact a great genius himself, full of imagination and power. But let us proceed to a description of the statue, and let us before doing so try to make clear to ourselves what is our idea of "The Spirit." Most of us, from the biblical association of the "dove," think of it as something soft and gentle, almost feminine in its influence, something which breathes over us, as it were, and tenderly suggests.

This is not the spirit of Milton, nor of Donoghue, however. They represent the creative spirit, and one almost wonders at Milton for using the word "dove-like" in connection with him. For this a man, and as Donoghue has made him, a young man in the full flush of his strength, able to create anything, and upborne by a pair of wings, which give to his massive figure the appearance of lightness, in spite of its huge proportions. The statue measures 35 feet in height and 40 feet from tip to tip of the wings.

This colossus is seated on a great rock or promontory, with the head thrown up and backward, the eyes looking downward into space, the hands resting one on the other above the knee, and the feet entwined. The great wings come forward in a vast semi-circle pointing downward, the ends of which project beyond the knees. In the front view of the statue, as seen from the photographs of it, the wings appear to be outspread, "dove-like," as Milton says. But in the profile one gets much better their upward sweep and forward curve and the figure seems to be enfolded by and almost cradled in them. The body is relaxed and leaning forward a little as if in sleep, while the head being thrown back with eyes half closed, as in musing or "brooding," the line of the face follows that of the wings. The most curious feeling comes over one on gazing at the face, which may be said to be hypnotic in its influence, and there is an endless fascination about it. One longs to see the statue itself, and probably the Sphinx is the only thing in the world which could be compared with it in strangeness.

It will be a thousand pities if the money be not forthcoming to set Donoghue's statue up at the World's Fair, for it is something entirely original. Its mystical significance makes it particularly interesting.

He intends the base of the pedestal to be a great section of a sphere of cobblestone mosaic of circles, stars and water, treated conventionally. This will symbolize the different planes of world formation and universal creation.

In order to bring the beholder of his statue into the proper mood, Donoghue will carve the following inscription on a rock at its base. He found it in the Egyptian Museum in Florence, and it perfectly fits his thought:

I am the God Tum when he was alone in the celestial abyss.

I am the God Ra at his originating, when his reign had not begun, when the firmament did not exist.

I am the Great God that produces himself.

I am the primordial waters.

I am the abyss father of the gods.

I am time past, and I know the future.

The statue has been accepted by the World's Fair, and has got as far as New York. It lies at one of the piers, boxed up in sections, and Donoghue must pay the captain of the ship that brought it over \$2,000 ere it can continue on its way to Chicago. Three thousand more will be necessary to set it up in the Fair grounds, on account of the machinery and scaffolding required to lift the great statue into place. The Government ship Constitution, which was sent over to bring exhibits free, sailed sooner than was announced or expected. Hence Donoghue lost his opportunity, and although the statue was lying ready and boxed up in his studio in Rome, he could not get it on board in

time, and the only thing he could do was to bring it over on his own responsibility, and try to raise the money after it arrived on this side. He has already expended \$7,000 ("all the money I had," said he), besides two years of time, to make this creation of his genius, and having really got it done and over here it seems too bad it should not reach its destination.

When one goes into society in our cities, and sees all the women arrayed in costly attire, and adorned with diamond "sunbursts" (the latest fad in jewelry), and when one reads in the papers of the trips of our millionaires in their own private palace cars, how rich does our country appear! But when the expenditure of a work of art is involved, how poor!

AMY FAY.

Columbian Exposition Announcement.

DURING the fortnight beginning June 4 a Russian choir, under the direction of Eugenie Lineff, will give eight concerts in Festival Hall. The choir numbers thirty people, both men and women. Its value in the educational plan of the musical director lies in the fact that its repertory is characteristically Russian. The folk songs of the people will be sung in costume.

By special permission of the War Department of France, the band of the Garde Republique of Paris will be the guests of the Exposition during the month of August. The band, numbering eighty players, will give daily concerts. Every other day's special program will be given in Festival Hall.

Musical Items.

Paderewski Plays for Charity.—Paderewski played for the benefit of various New York kindergartens yesterday afternoon in the apartments of Miss Callender. Tickets of admission cost \$5.

Grossmith's Farewell.—Mr. George Grossmith will make his last appearances in New York this week at Chickering Hall on Friday evening and Saturday afternoon. He will be heard in a new program, which includes "On Tour, or Piano and I," "The Trials of a Comic Singer" and selections from popular sketches.

Clara Poole-King.—We are glad to note that this favorite contralto still has the "call" for many of the important concerts of this spring; opera in Boston, the last probably the most important concert of the Mendelssohn Club at their new club house; concerts in Yonkers, Baltimore, Philadelphia, the Springfield festival, besides many others while en route to fill important engagements at the Columbian Exhibition and in Milwaukee.

Musicians Demand Their Pay.—The suggestion that the committee of 100 may have trouble in securing music came to Mayor Gilroy late Monday afternoon, with a visit from Civil Justice Alfred Steckler, who is counsel for the Musical Mutual Protective Union. Its members have claims against the city for services during the Columbus celebration in October last, which aggregate \$29,000, and remain unsatisfied because of the failure of the board of estimate to audit them.

Justice Steckler asked Mayor Gilroy when the members of the union were to receive the money due them. The Mayor said that the matter was in the hands of Corporation Counsel Clark. Mr. Clark was present, and he said that he was not yet ready to report.

"There was a meeting of the board of directors of the union this morning," said Justice Steckler, "and I was requested to tell you that they would like to know before Thursday when they are to get their money."

"Is that meant for a threat?" asked Mayor Gilroy sharply.

"Not at all," replied Justice Steckler. "The men simply ask to know before Thursday."

"But why before Thursday?" insisted the mayor. "If this is intended for a threat we want to know it, so we may be prepared."

Justice Steckler left without ascertaining when his clients are to be paid, and the mayor was not satisfied on the subject of a threat.

If it is the purpose of the union not to allow any of its men to play the committee of one hundred will have to hire non-union musicians or secure those on the war vessels which will be in port. The marine bands will probably furnish the music for the land parade.—"Sun."

Callers.—Mr. and Mrs. Max Heinrich, C. A. Ellis, manager of the Boston Symphony Orchestra; Miss Amy Fay, Miss Mabel Lindley-Thompson, our Newark correspondent; Miss Carlotta Pinner, the soprano, and Miss Flavie Van den Hende, the Belgian 'cellist, were among the callers at this office last week.

FOR SALE OR RENT from June, '93, for a term of years, a very successful conservatory of music established fifteen years ago in one of the most healthy and growing large cities of the West, and fully equipped with pianos, library, furniture, &c. Proprietor being called to Europe for important business. A splendid field for a musician (specialist) or chorus and orchestra director. Only responsible parties need to apply immediately. L. G. Gorton, 94 Pitcher street, Detroit, Mich.

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

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All changes in advertisements must reach this office by Friday preced-
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ESTABLISHED JANUARY, 1880.

No. 686.

NEW YORK, WEDNESDAY, APRIL 26, 1893.

Telephone - - - - 1253-18th.

THE Stevens Piano Company, of Kansas City, has been organized, with capital sufficient to do a large trade. E. A. Stevens is the capitalist and J. A. Ryan, a Kansas City piano man, the practical head. We believe the company takes the Gildemeester & Kroeger piano as its leader.

A CARLOAD of Conover pianos has just been shipped to Gardner & Zellner, of Los Angeles, Cal., who have taken the Conover as their chief piano, and who have also ordered a lot of Chicago Cottage organs. The Conover piano factory in Chicago is simply "booming" in the good, new-fashioned style.

MR. WILLIAM BARRY OWEN, of the A. M. McPhail Piano Company, of Boston, who is in Chicago for a week or so, is well pleased with the company's arrangement of rooms in the Masonic Temple Building, where the McPhail pianos are shown to great advantage. Mr. Blake will be in charge during the progress of the World's Fair.

MR. SAMUEL HAMILTON, of Pittsburg, has taken stock in the Hamilton Organ Company, of Chicago, and will control that organ for Pittsburg and the territory he does business in. This does away with all other organs Mr. Hamilton handles ex-

cept the Estey, and it will simply be Estey and Hamilton organs. Thus more and more does the dealer become identified with the manufacturing interests.

THE visit of President Morgan, of the Æolian Organ and Music Company, to Chicago, resulted in the transfer of a number of valuable patents of the Æolian to Lyon & Healy, who are now manufacturing self-playing instruments.

THERE is a rare assortment of handsome pianos to be found in Western warerooms with the firms of D. H. Baldwin & Co., Estey & Camp and Samuel Hamilton throughout many States. These instruments come from the factories of Decker Brothers and they have a remarkably high reputation in that vast section.

THE Bush & Gerts Piano Company, of Chicago, have arranged their business on such a thorough basis that all the uncalled for delays in the shipping of goods ordered are brought down to a minimum by means of stock manufactured ahead. Pianos are finished in large quantities and placed on the large floors of the warehouse on East Chicago avenue, and they can be shipped rapidly, requiring only final tuning and rubbing off. The stock now on hand is about 300, besides a couple of thousand pianos at the factory in course of construction. That is business.

MESSRS. WING & SON are the owners of a patent for constructing uncased pianos. These are in perfect playing order and complete as musical instruments without any portion of the case work. During some years past this enterprising firm has produced and sold a large number of pianos in this novel form: the buyers being piano makers in a small way, who find they can save cost, use of capital, and rent by confining themselves simply to the case work and varnishing.

It would seem that—commercially—there might be as good a reason for producing an uncased piano, as there is for supplying the movement of a watch separate from the case. The device of Wing & Son permits mechanics or artists to build around it their own cases from their own designs.

The patent is said to be a broad one, and as Wing & Son have granted no licenses under it, they are the sole manufacturers of uncased pianos.

THE Chicago "Dispatch" urges its readers not to permit their pianos to be tuned by anyone who cannot present a certificate from the National Piano Tuners' Association. It would appear from the way the article is worded that it emanates from some member of the association, and it is therefore worthy of comment. It is all well and good for the association to urge all tuners to join them, and it is beyond doubt an excellent idea to officially certify to the fitness of a man to tune, but there are still very many good tuners who are not as yet members of the association, and it is not quite fair to them to advise their not being employed until they join.

There are doubtless a number of old line tuners who will never officially associate themselves with their brethren, and yet they are and will remain capable men. It would be better if our esteemed contemporary would advise that no strange man, no man not coming from a well-known house, should be permitted to handled the instrument. And it would be better still if some of the older members of the profession would cast aside their prejudices and submit to the formal examination that will entitle them to the parchment. It can certainly do no harm and it may save some humiliation and annoyance, besides which it will serve to strengthen an organization which has for its objects the bettering of the professional, social and commercial conditions of all knights of the hammer and fork.

FIRE.

Chicago Office, THE MUSICAL COURIER.

April 25, 12:15 P. M.

Chicago's First Regiment Armory, at the corner of Sixteenth street and Michigan avenue, was almost totally destroyed by fire early this morning. The flames, which soon were beyond the control of the first detachment of engines that arrived, also consumed nearly all of the belongings of the Trocadero Restaurant and Amusement Company, who were to have occupied the building during the World's Fair.

Shortly after the fire broke out an explosion shattered the north and south walls, causing the roof to fall. It is known that two men lost their lives in the flames. Arrangements were made to remodel the interior, and singers and dancers were engaged in Europe. Doctor Florence Ziegfeld was made director, and it was proposed to run the place as a high class music hall.

A large sum had been invested in the amusement enterprise, said to be nearly \$75,000. This is all a total loss, as not a dollar had been taken in.

ST. Ann's Episcopal Church, which is located at the back end of Chickering Hall, New York, is to be torn down, and it is stated that the Chickering ware-rooms are to be extended to cover its site. The report is neither denied nor confirmed by the firm.

TALKING of progressive piano making, suppose we call attention to the Brown & Simpson concern at Worcester. Here is a house which was unknown—not comparatively or relatively, but absolutely unknown—a few years ago, and to-day they are making a large lot of pianos weekly, sold as readily as pianos of the oldest firms. Progressive piano making is a question of business instinct, just as producing a good, readable paper is a question of journalistic instinct.

—H. Pope & Son, of Waterville, Me., are advertising that they not only have a new stock of musical instruments, but that they carry the musical papers in stock.

—E. W. Furbush, of the Vose & Sons Piano Company, Boston, left that city for Chicago to-day and is due at the Victoria Hotel in that city to-morrow, April 27.

—Auffermann-Wessels.—On Monday, April 17, at the Church of the Sacred Heart, in Wilmington, Del., by the Rev. P. Sylvester Joerg, O. S. B., Christine E. M. Wessels to Frederick A. Auffermann, both of New York.

—The incorporators of the Bloomfield Organ Company, of Bloomfield, N. J., are Jacob Maier, Moses D. Van Winkle, Charles L. Seibert and Alexander G. Conoley. The capital stock is \$25,000, of which \$9,000 was paid in on March 21.

—S. S. Stewart is just out with a new catalogue and price list of his celebrated banjos, also of banjo music, instruction books, strings and fittings. This work is very complete, going into full details concerning the construction, quality and care of the banjo.

—We have for a long time recognized Mr. Chas. F. Hancock, of Oswego, N. Y., as among the most aggressive and progressive dealers in his part of the State, and we are again confirmed in this opinion by the announcement that he has secured the Mehlin piano for his leader.

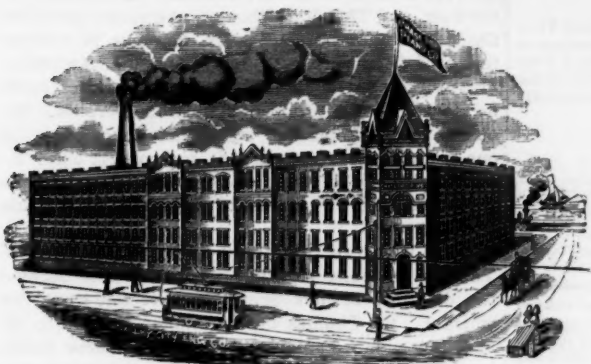
—Jack Haynes has returned from Richmond, Ind., where he was in consultation with the reorganized Starr Piano Company. The business relations which have been in existence for some time with Mr. Jack Haynes as the Eastern representative of James M. Starr & Co. will continue without change. The policy of the Starr Piano Company will be to enlarge their output in the West, introduce some new styles and generally boom the business. Mr. Benjamin Starr expects to be in New York the latter part of this week.

WANTED.—A violin maker and repairer. Please address K. M., care of THE MUSICAL COURIER.

WANTED.—High-class American organ agency for Great Britain; trade 500 to 1,000 per annum. Address "Walsh," 96 Spring street, New York.

POSITION WANTED.—By a thoroughly skilled piano maker of executive ability; understands scale drawing, pattern making and piano building in all its branches thoroughly. Address "Piano Maker," care of THE MUSICAL COURIER.

WANTED.—Position as manager of a retail piano music store by man of 25 years' experience both in retail and wholesale piano business. Best references given. Address "A B C," care of THE MUSICAL COURIER.



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cannot affect the standing in tune of our instruments and therefore we challenge the world
that ours will excel any other.

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World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument
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MANUFACTURES

HIGH
GRADE
PIANOS.

WORLD'S FAIR.

Is the Issue at Hand?

WE are on the eve of important events in some of the vital questions that are engaging the attention of the music trade and its relations to the World's Columbian Exposition. The curious feature of the situation is the active part Paderewski himself seems destined to play in the dramatic action that is now in progress here and in Chicago. That this wonderful creature should become the subject around whom all the clashing interests would centre, and that his individual decision should be awaited, as it now is awaited, as at least a partial solution of the piano problem at Chicago, is one of the curious revelations that disclose the indissoluble relations of the pianist to the most significant movements of the piano trade itself.

It has reached just this point, viz., that Mr. J. W. Ellsworth, chairman of the Liberal Arts Department, the Department under which both Dr. Peabody and Theodore Thomas operate, left Chicago on Monday evening and was due here last evening to solve the knotty problem of Paderewski's playing at the Exposition Concerts on May 2 and 3. The visit of Mr. Ellsworth was brought about by a decision of the Committee, and an imperative demand on the part of all interested to conclude as quickly as possible how the question of the admission of the withdrawn pianos to the concert halls at the Exposition is to be properly solved.

Mr. Ellsworth may be assured of one thing, and that is that if Paderewski plays at the Exposition it will be on a Steinway piano. Unless it is on a Steinway, Paderewski will not play.

The Steinway House Speaks.

Mr. Chas. H. Steinway said on Monday, in discussing the matter with THE MUSICAL COURIER, that his house had no arrangements or contract with Paderewski. All the receipts of the Paderewski concerts and recitals are his and he pays the expenses. Steinway & Sons had no association with these concerts and recitals. They furnish a tuner, as Paderewski uses the Steinway piano.

Mr. Nahum Stetson said: "We have never negotiated with the World's Fair authorities to place a Steinway piano in the concerts. We have had no correspondence with the Bureau of Music or the officers, and no advances have been made either directly or indirectly by this house to have Steinway pianos played at World's Fair Concerts. The Steinways gave \$25,000 towards the Exposition, and are ready and prepared to aid the artistic features of the great Fair, but we have not made one step to put the Steinway piano in the concert halls. We learn that at a dinner given by Mr. Thomas to Paderewski the latter was invited to play at the Fair and accepted."

Mr. Tretbar stated that if the World's Fair authorities made application for Steinway pianos to be used at the concerts, Steinway & Sons would be prepared to furnish them, but that the house had made no offer nor taken any steps toward that end.

All these statements were made with deliberation and with the knowledge that they would go to the public through this medium. They were definite and unequivocal and could not be questioned. They stand as a record unless contradicted in writing, and they represent the position of the Steinway house.

False Reports.

It is a matter of regret that the daily press is "taken in" so frequently with the false reports of its agents. The New York "Times" and "Sun" both published false reports on Monday concerning the action of piano men in Chicago last Saturday. These reports read as follows:

"Times" Report.

Chicago may lose the Paderewski recitals after all. The war among the piano men has broken out afresh, as shown by yesterday's dispatches to the New York "Times," and members of about 60 piano firms have made formal protest against allowing a piano made by any of the seceding makers to be used at the Fair.

Paderewski is under contract to play only one make of pianos while in this country. The bearing of this contract on the Chicago

recitals is thus stated by Paderewski's manager, Hugo Gorlitz, at the Windsor Hotel yesterday afternoon:

"We have heard that a protest has been filed, but we do not know what weight it will have. We will go to Chicago without regard to it. Paderewski has been invited to play on May 2 and May 3 at the fair and he has accepted. But he will play only one make of pianos, and if that cannot be admitted to the Fair grounds he simply will not play."

"Sun" Report.

CHICAGO, April 22.—If Paderewski fulfils the engagement for which he is advertised at the inaugural concert in Music Hall at the World's Fair, a great many people who are interested in the piano war at the fair will be greatly surprised.

If he does not play, it will not appear unless he waives the conditions of a contract by which he is supposed to be bound, or the authorities of the Exposition recede from the stand they have taken. It will not be Paderewski's fault, however, if he is not the centre of attraction, because one of the piano firms that withdrew from the Fair has Paderewski under contract to use none but its instruments.

Director General Davis has decided that Paderewski's piano may be used if the firm that manufactures it makes an exhibit. He is firm in his decision that pianos that are not exhibited shall not be used in the Music Hall concerts.

Theodore Thomas is said to side with Paderewski. But the pianist will have to play some piano made by an exhibiting firm or he will not play at all. J. W. Ellsworth, of the committee on music, has gone to New York to see if he can settle the difficulty.

These reports are altogether wrong and ridiculous, for THE MUSICAL COURIER—right on the spot in Chicago—is acquainted with the true facts. No sixty piano men or firms have made formal protest; no six; not one. Paderewski is under no contract at all. Director General Davis has not decided that Paderewski's piano may be used if the firm that manufactures it makes an exhibit. All this is nonsense, and it is likely to shake the confidence of readers in the reliability of great daily papers as mediums of news.

What Did Happen.

The piano trade of and in Chicago had up to the end of last week not been able to understand the true status of affairs at the Exposition, and there had been so many contradictory and conflicting rumors afloat that a number of them decided to ascertain how the question of pianos at the Music Halls and in the State Buildings really stood. In order not to be met by the same contradictory rumors it was decided that a number of them should visit the Director General in a body and hear from him what the true status was.

In consequence of this Mr. P. J. Healy, of Lyon & Healy; Mr. H. D. Cable, of the Conover Piano Company and the Chicago Cottage Organ Company; Mr. E. S. Conway, of the W. W. Kimball Company; Mr. E. Ambuhl and Mr. W. O. Bacon, of Chickering & Sons, and Mr. Wm. D. Dutton, of Hardman, Peck & Co., called on Saturday afternoon on Director General Davis, at the Administration Building on the Fair Grounds. No protest of any kind was even offered. No concrete questions were even put. It was merely asked whether the decision of the Director General, that none but pianos of those makes that were on exhibition could be used at concerts on the Fair Grounds, stood as originally supposed.

The Director General stated that his order still remained in force as applying both to concerts as well as to State Buildings. That he had just ordered a Knabe piano out of one of the State Buildings, but that the Commissioners had shown him a bill of sale, and as the property of the Commissioners the piano could not be subject to the interpretation of his order.

The Director General furthermore stated that he had endeavored to relieve the embarrassment occasioned by the events by suggesting that Paderewski should use a piano made by one of the firms whose instruments he played in Europe.

In conclusion he stated to the gentlemen that there was higher authority and that he could be overruled by the Board of Control, or the council of administration, in which case his order would be annulled. A number of questions were propounded as to the use of the grand pianos of those who were exhibitors, and as a matter of course these could be used if the proper arrangement were made with the Bureau of Music, which has in charge the concerts and recitals.

There was nothing belligerent in the attitude of the gentlemen who made the call. They were representatives of exhibiting firms, and they were compelled by the situation to get to the very bottom of the same. They now know that unless General Davis is overruled no Steinway, no Knabe, no Weber, no Decker, no Steck grands can go into the Music Halls or the State Buildings, and that is just as the Director General stated it to THE MUSICAL COURIER in February, which shows that he has not in the least abated from the rule he laid down in his treatment of those firms who withdrew from the Exposition.

The issues are consequently about to be joined as

between Director General Davis, the official head of the Fair, and Theodore Thomas, as director of one of the subordinate bureaus. Mr. Thomas is not on terms of friendship with any piano manufacturing firm except one, and against most of the other firms he maintains an attitude of cynical indifference. He on one occasion publicly stated that there was only one piano made in America fit for concert use. To put the decision of the piano question in such hands would naturally be suicidal to any house except this one.

But to withdraw from the great Exposition because Thomas in the Music Halls may turn out to become the dictator, besides being the director, would be suicidal. Mr. Thomas has nothing whatever to do with the piano display in the Manufactures Building; his functions are limited to actual musical performances in the Music Halls, and to the selection of such artists as may participate. He is bound to admit pianists who use other than Steinway pianos, but, as a manufacturer who also makes grands said to THE MUSICAL COURIER in Chicago last Saturday: "I would not put our grand pianos into a concert out there and have Theodore Thomas cover it with tar. He is just as apt to stop a performance and tell the audience that the piano is not fit for service as not. The damage to a reputation which it may have taken a lifetime to build up would not intimidate him or help to modify his prejudice. We exhibit, but our grands will not be subject to the tender mercies of Mr. Thomas. We shall show them to millions of people, while the Concert Halls will take in a few thousands, most of whom are already provided with pianos."

Mrs. Thomas in It.

To show how deep these ramifications are and how difficult it may prove to overcome the influences of certain powers at the Exposition, it is only necessary to relate an incident in connection with the use of pianos at the Exposition.

A well-known musical society in one of the prosperous cities of Illinois had dates at Exposition concerts assigned. The members are ladies of the very best social and intellectual class of the State, and the society had been using for years past the pianos of one of the leading firms, but of a make which Mr. and Mrs. Thomas do not use. The following extract of a letter of the lady at the head of the committee of arrangements explains itself:

I regret very much indeed that we have been obliged to abandon our project of playing the eight piano pieces on account of the objections of Mrs. Theodore Thomas, who stands at the head of the amateur work for the Fair. She offered so many objections to it that, as a matter of policy, we were forced to reconsider. The only objection which she offered which had any weight with us was that there would not be stage room for eight pianos; that some of the pianos would have to stand on the floor, and of course under those circumstances we were obliged to give it up.

She objected to furnishing the pianos, and I wrote her of your generous offer, and she said that it was practically impossible for you to have eight pianos tuned together unless you could readjust them after they were placed in the recital hall, and that could not be done for lack of time.

Of course we consider this last objection all bosh and nonsense, knowing the * * * piano.

The stage was measured, and it was found that 15 grand pianos could comfortably be placed upon it, and the tuning of the pianos was surely a matter with which Mrs. Thomas had nothing whatever to do. The manufacturers had agreed to furnish them, and it would have been a much greater source of solicitude to them than to Mrs. Theodore Thomas to see to it that the eight grands be placed upon the stage in proper tune, each and each to all others. Mrs. Thomas' zeal on this occasion certainly betrayed a tendency to "take a hand" in the piano trade question, and this thing should be rebuked. If the subordinate and departmental and bureau chiefs are all to participate in these minor piano questions, we should advise the whole piano trade simply to drop the question, and retire from this World's Fair concert scramble and devote their united energy and attention to the display in Section I, which promises to become an unparalleled demonstration of this industry.

Cost to Hear Paderewski.

The Bureau of Music is evidently confirmed in its opinion that Paderewski will play, for it has already helped to settle the price of admission. Thomas wanted the price put at a dollar; the Secretary of the Bureau advised a higher rate, and on Saturday evening the Bureau of Admission, after receiving both suggestions, decided to make the price of a ticket \$1.50, including admission to the Exposition. This means that if one is a deadhead to the Fair grounds, and not a musical deadhead, it will cost him just as much to hear Paderewski as if he were no

deadhead. Of course this is all based upon the supposition that Director-General Davis is to be overruled. No one can state at this moment whether Paderewski will play. He may have decided to play notwithstanding his definite statement made to us on April 18 at the Auditorium in Chicago, that he would *not* play at the Exposition.

MacDowell on the Safe Side.

The following letter was received at this office:

BOSTON, April 20, 1893.

Editors *The Musical Courier*:

Referring to your article in this week's issue of *THE MUSICAL COURIER* regarding the pianists to be heard at the Chicago Fair, permit me to state that Mr. MacDowell is not "under contract to play only the Steinway piano," but that he is to play the Mason & Hamlin.

He will play at two concerts, at one of which he is to play his own concerto with orchestra, and at the other his Sonata Tragica (for piano forte) the latter at one of the Kneisel Quartet concerts, the date of which is not yet finally decided upon.

Yours respectfully,

MASON & HAMLIN ORGAN AND PIANO COMPANY.

E. P. MASON, President.

As we were under the firm impression that Mr. MacDowell had arranged to play the Steinway piano this year, we wired to him and received the following reply:

BOSTON, April 24, 1893.

THE MUSICAL COURIER,

19 Union Square, New York:

Play Mason & Hamlin Chicago only, as Steinway is not available.
E. A. MACDOWELL.

Mr. MacDowell must certainly be under the impression that Director-General Davis' order will not be overruled, and as the Mason & Hamlin piano is among the exhibiting instruments it can be played at the Music Halls. But will not this action on part of MacDowell vitiate his arrangement with Steinway & Sons? If his usefulness this year was to have come into play it must have been at the World's Fair, and it must have been so understood by Steinway & Sons. If Mr. MacDowell, on the strength of a mere impression or by means of representations, has been induced to change his fidelity temporarily from one piano to another, will he be able to fill both contracts? At Steinway Hall it was definitely understood that MacDowell plays the Steinway piano.

Section I.

No booth is completed in the great Musical Instrument Section, but it now begins to look as if toward the beginning of next week many will be in presentable shape.

The Chickering pianos have arrived at the grounds, eight for the exhibit and two for the Massachusetts Building, and the booth is getting into position rapidly. Behr Brothers pianos are at the stand; of course packed like the others in their boxes. Hallet & Davis' booth is rapidly nearing completion, and the carpenter work of the Mason & Hamlin booth is completed.

The pagoda of Lyon & Healy is about finished, except the interior; so is the Boardman & Gray booth. The booth of the Chase Brothers Piano Company is made at Muskegon and has solid mahogany pillars. The floor of the Kimball booth is nearly finished; the booth is up and the decorators are at work. Bush & Gerts' booth has its iron posts in place.

The Fischer display will be a most elaborate one, and in addition to the uprights a deep impression will be made by the remarkable grand pianos this house will exhibit. These instruments will mark an epoch in the history of the firm, as they have already astonished the musical people of Chicago who have heard them at the warerooms of Lyon & Healy, where the whole Fischer display is on exhibition. It is well worth a visit to these warerooms to investigate the Fischer grands.

The painters and decorators have begun to attack the booth of Story & Clark. Reed & Sons have just about finished their booth.

Hardman, Peck & Co.'s booth is advanced and the pianos are on the spot. The display will be very elaborate. The Pilcher Pipe Organ, made at Louisville, is in course of erection. The Ivers & Pond pianos are also on the ground and will surprise the trade and profession. The booth of the Schubert Piano Company is under way, but nothing has as yet been done with the Steinert Loan Collection.

\$10,000 Forfeit.

The Council of Administration has decided to abide by the decision of Theodore Thomas not to put an organ in the Music Hall and to pay a forfeit of \$10,000 to the Barchhoff Organ Company, of Salem, Ohio, who had the contract and also the organ completed. We believe the money has already been paid over.

Shipments.

Strauch Brothers' exhibit and a magnificent collection from Alfred Dolge & Son were shipped to the Fair yesterday. The Wessel, Nickel & Gross exhibit leaves to-morrow for Chicago.

Foreigners Here.

Mr. Fred. Schübbe, representing Messrs. Frati & Co., Berlin, Germany, passed through here yesterday on his way to the World's Fair, where his firm makes an exhibit in the German Musical Department. Frati & Co. exhibit eight or nine of their specialties, which consist of orchestrions, orchestral pianos, barrel pianos and barrel organs. The novelties of this house will certainly find favor with the many members of the trade who are sure to investigate the nature and character of the musical goods sent here from foreign shores.

Latest.

The New York "Herald" of yesterday publishes the following dispatch from Chicago:

No Steinway Pianos Need Apply.

CHICAGO, Ill., April 24, 1893.—The Council of Administration of the Board of Directors of the Columbian Exposition took a decided step to-day in regard to the introduction of pianos into Music Hall for concert purposes the makers of which are not contributors. When it became known that Paderewski intended to use in the recital he proposes or proposed to give in Music Hall at the Fair grounds on the opening day a piano made by the Steinways, one of the firms that does not propose to make an exhibit, there was a great howl from the piano makers who have arranged for displays, and they notified directors that it was hardly fair to permit a piano to be used in concert on the grounds the maker of which did not take interest enough in the Fair to make a showing there. Director-General Davis took the part of the exhibitors, and promptly said they should be protected.

To-day the matter was brought up before the Council of Administration and this body decided, although the action taken was not made a part of the record, that piano makers not exhibitors should not bring their goods upon the grounds under any pretense. This brings about a peculiar complication. Paderewski, Saint-Saëns, the New York Symphony Orchestra, Mrs. Fanny Bloomfield-Zeisler, Mr. E. A. MacDowell and others who are to appear at various times in Music Hall during the progress of the Exposition, use the interdicted pianos, and the musical department of the Fair is at sea as to what is to be done in the matter.

The probabilities seem to be that many great artists, rather than break their contracts, will not appear at all, and in such case the musical program for the Fair, which is already laid out for the greater part of the coming six months, must be changed to suit the new order of things.

If there is any truth in this report, then the order of the Director-General stands in force, and Steinway pianos can be played only *provided Steinway & Sons now decide to re-enter as exhibitors, and Mr. Ellsworth is here to-day on that mission from the Council of Administration.*

There is a very attractive spot held open by the Department of Liberal Arts in Section I.

Chicago Office *THE MUSICAL COURIER*,

April 25, 1:40 P.M.

Extract from "Tribune" To-day.

If Mr. Paderewski cannot play in the New Music Hall at Jackson Park except on some piano, the manufacturers of which withdrew their exhibits from the Columbian Exposition on account of petty spite, there will be a general willingness to dispense with Mr. Paderewski's playing entirely.

From "Herald."

"An unfortunate complication has arisen between certain insolent New York piano manufacturers, represented most prominently, by Theodore Thomas, and the officers of the Exposition." And after rehearsing the reasons for the complication, ends the article as follows: "The World's Fair officials have stood by their agreement with the friendly manufacturers, and it is to be hoped that there will be no wavering in the support which they will receive from the board of directors, before which the whole question will be brought at its meeting to-day."

From "Inter Ocean."

"When the officials of the Bureau of Music endeavored to force upon the Exposition for use at the opening concerts a piano made by a firm that has declared war on the Fair, they made a mistake that promises to cost them dear.

For several weeks they have gone contrary to the expressed wishes of Director General Davis and a majority of the board of directors. As a result the National Board of Control, at the request of the Director General, yesterday created the Bureau of Music independent of the Department of Liberal

Arts, and authorized the Director General to appoint a superintendent, who shall report to him. The superintendent will be appointed this week, and neither Musical Director Thomas, Choral Director Tomlins nor Secretary Wilson will be the man."

NEW CATALOGUES.

Wessel, Nickel & Gross.

JUST before the opening of the World's Fair it was natural to expect some exceptionally handsome catalogues from concerns in the piano and organ line and the collateral trades, but we must confess surprise at the beauty of the volume issued by Wessel, Nickel & Gross, a copy of which has just reached us and of which we may have more to say later on.

The point which will most forcibly strike one who looks through the book is the extreme modesty of the introduction when viewed in comparison with the superb presentations of the firm's achievements. It reads thus:

It is our purpose in presenting this catalogue to say to those who are interested in the piano and the piano action a few words on the subject of construction, and the methods pursued in the creation of this industry in America, and also to add some remarks covering the origin and development of the business whose product these pages faithfully illustrate. There is no desire on our part to burden the reader with historical reminiscences, nor to belabor him with technical details. Whatever may be said that can claim to have historical value will be limited chiefly to the facts as they are shown in the rise of the piano action industry in this country as represented by our firm, and the technical points of interest will be readily explained by means of the illustrations themselves.

Having been pioneers in a line so intimately associated with the growth and development of one of the most valuable and valued art products that distinguishes America among manufacturing nations, it would ill become us to retire behind the cloak of a false modesty by shrinking from any explanations regarding our activity in this particular field. In telling the story of our house we virtually reflect the parallel history of the phenomenal growth of the piano industry.

It was in 1874, two years before the Centennial celebration, that we began the manufacture of piano actions in New York city as a distinctive industry. As an evidence that our first attempts found instant appreciation, we need only state that success was immediate.

The volume of business increased so rapidly and so steadily that we soon outgrew our old quarters on West Forty-sixth street, and extended the same to a building on West Forty-fifth street, thus forming what proved to be the nucleus of our present extensive plant, which occupies a large frontage on Tenth avenue, West Forty-fifth and West Forty-sixth streets, and constitutes the most extensive and complete manufacturing institution of its kind in the world, unsurpassed alike in excellence of equipment and in perfection of product.

The gradual evolution that brought about the present condition runs, as we said, parallel with the evolution of the American piano, with which the Wessel, Nickel & Gross action is indissolubly identified.

The acknowledged superiority of these instruments for many years past constitutes a silent tribute to the inherent worth and intrinsic merit of our actions. Nothing speaks more eloquently in their behalf than the great bulk of high grade American pianos, whose reputation is a source of pride to the people.

But the result obtained by us was not accomplished without constant and severe struggles and application. Taught by an experience that naturally fell to us in the varied experiments of the past nineteen years, at the proper time we discarded old and obsolete methods and substituted new ones. The new methods were the fruit of well directed energy exerted within the walls of our factory, which is filled with a large and efficient body of skilled mechanics, most of whom have received their knowledge and training under our personal supervision.

There has been an incessant striving to keep in advance of the times, to anticipate every new demand, and to be found foremost in the line of progressive development. In short this has been the active principle under which the business of the firm has been developed.

To attain these ends and purposes, the interior mechanism of the factory—its machinery—necessarily became the subject of careful and scientific study and investigation, most of the machines used in the construction of the delicate parts and membranes of our actions having been invented by ourselves. As a matter of vital necessity and self-preservation unerring accuracy had to be attained, and the adjustment of every part in each of the hundreds of

machines continues to the present moment to claim our constant attention.

The result of this combination of experience with scientific knowledge and practical skill has insured a uniformity of product which is absolutely unattainable with the older methods, particularly so with those involving a proportion of manual labor.

We continue to hold to the rule that only the best is good. This rule applies equally to material, to machinery, to workman and to products. Everything else is subordinated to the attainment of that end. There is no variation from this rule, and under its operation no deviation is possible without results fatal to the system. Hence the Wessel, Nickel & Gross actions are of one grade only, and necessarily first-class only—the highest in quality and the most artistic in precision and finish. To-day they are acknowledged as the standard of the world.

The illustrations on the following pages represent an upright and a grand action complete, together with models of the different styles made by us. Following these are the separate parts of actions and action hardware. These are all so accurate and explicit in drawing as to require no further explanation.

It has been found impossible, within the limits of this catalogue, to dwell upon the various inventions which are used in the construction of our actions. We can call attention only to the product of these various appliances, secure in the conviction that they are all that is claimed for them, and that they represent in all particulars the greatest achievements in this line of industry.

WESSELL, NICKEL & GROSS.

Estey Piano Company.

Ketterlinus is again to the fore with a piano catalogue, this time that of the Estey Piano Company, of New York, in which some artistic work has been done, particularly as regards the tinted cover. The half tone representations of the several styles of uprights shown are exceptionally good, even for Ketterlinus, while the few words appended give some idea of the general tendency of the remarks made by the writer of the book.

ONE OF THE MOST MAGNIFICENT STRUCTURES IN THE NEW WORLD OF AMERICAN INDUSTRY.

We send forth these few remarks, covering as they do the main features of the Estey piano and the grounds upon which our claims and reputation are based. We have purposely omitted lengthy statements and testimonials which the dealers can abundantly supply, and have in a word pointed out to agents, salesmen and purchasers essential features of the highest importance.

Prescott Piano Company.

The Prescott Piano Company, of Concord, N. H., are out with a prettily bound book, of which the prominent features are those of Geo. D. B. Prescott and J. Howard Stannard together with some standard styles. A number of pages are devoted to testimonials and commendatory criticism.

Latest from Chicago.

[BY TELEGRAPH TO THE HERALD.]

Chicago, Ill., April 25, 1893.—Theodore Thomas proposes to resign from the employ of the World's Fair in consequence of what he considers a slight put upon him. Heretofore he has dealt directly with the director general, although supposed to be amenable to Chief Peabody, of the Liberal Arts Department. In fact, Mr. Thomas has been his own master, and if he has not felt like it he has not reported to anybody.

The board of control decided yesterday to divorce the musical department from the liberal art department and have a superintendent appointed, to whom Mr. Thomas should report, this superintendent to report in turn to the director general.

This would be very galling for Mr. Thomas, and as soon as he heard of it he made known his intention of resigning.

When he goes out Mr. W. L. Tomlins, the choral director, will undoubtedly go out too, and the departure of these two men will place the musical department in a bad fix.

It was the intention to have put a large organ in the music hall, but Mr. Thomas had the hall built so it couldn't be accommodated, and the Exposition company had to pay \$10,000 to the contractor who furnished the organ.

Director General Davis has also felt angry because of Mr. Thomas' independence, and it was at his suggestion that a superintendent was designated to whom Mr. Thomas should report.

It is said Mr. Thomas brought into the grounds a piano the maker of which was not an exhibitor, and this made the Director General mad.

—On May 1 Mr. F. Steinkirchner will open in Newton, Pa., a store to be called the Newton Music House. He will sell as leader the Needham goods.



CHICAGO OFFICE MUSICAL COURIER,
226 WABASH AVENUE,
CHICAGO, April 22, 1893.

Business?

BUSINESS still remains slightly dull in this city, and I haven't found anyone who has thoroughly made up his mind as to the positive cause; however, it is somewhat on the mend, and by the time the Fair opens it may resume its normal conditions.

The Two Changes.

The two recent important changes, the Chickering and the Sohmer, the former from the Chickering-Chase Brothers Company to a wareroom of its own, and the latter from Messrs. Steger & Co. to the Thompson Music Company, I shall simply refer to, as they are fully treated of by our senior editor in another part of the paper.

N. A. P. T. I.

The National Association of Piano Tuners of Illinois are about issuing their constitution and by-laws in a fair sized pamphlet containing 30 pages. There is sufficient matter in it to make a constitution for a republic, but it is an intelligent piece of work and a good model for other similar associations.

The Building of Booths.

The Brunswick-Balke-Collender Company are making booths for the following music houses: Sohmer & Co., J. & C. Fischer, Horace Lehr & Co., George P. Bent, Shoninger Company, Tonk & Brother, Newman Brothers, Jacob Brothers, Sander Music Company.

Starck & Strack.

The Starck & Strack Piano Company are having a demand for their pianos exceeding their expectations. The Stevens Piano Company, of Kansas City, recently placed a fine order for these goods, and they have on the books orders that will keep them busy for some time. Messrs. I. E. Ramsdell & Co., of Manistee, Mich., a new concern, will handle the Starck & Strack piano for points in Northern Michigan. Mr. Ramsdell is the son of the president of the bank in Manistee and the company is Mr. C. H. Ball. Lincoln, Neb., is having a voting contest for the most popular lady school teacher employed in the public schools of Lancaster County, Neb. The prize is a Starck & Strack piano, which is offered by the Ferguson Music Company.

The Starck & Strack Company are just issuing a handsome catalogue, which it is said will be a work of art.

Story & Clark.

The Story & Clark Organ Company will have on exhibition at the Exposition about 18 organs, which include one triple bank reed pedal organ, which will cost in the neighborhood of \$5,000, one double bank and pedal organ and one Mozart. These three organs will be operated by their new electric motor and must, from some novelties embodied, attract great attention. They will have in addition to the above mentioned organs 10 parlor, three chapel and a few extra styles not shown in their regular catalogue. Their booth will be entirely finished and the goods all in by the last of next week. They have just issued their Columbian year catalogue, beautifully illustrated. The frontispiece has a view of both the London and Chicago factories and is handsomely printed in gold letters. The last page of cover has a plate of the city, showing the exact location of the factory and gives explicit directions how to reach it.

Coulon-Wihtol Company.

Mr. E. Coulon, of the Conlon-Wihtol Company, has purchased the interests of his partners in the company and will remove to Ottawa, Ill., on May 1, where he will be joined by a gentleman of means whose name he does not care to disclose just at present. Mr. Coulon has probably struck what he has been looking for, and as he is a thorough piano manufacturer with lots of experience he is more than likely to make a success of his new move.

About Storing Boxes.

The following is simply an extract from a late circular issued by the Exposition authorities, and fuller details can be obtained by applying to W. H. Holcomb, the general manager of this department:

The Exposition management have provided ample facilities for the storage of empty packing cases, and will, upon proper application on the blanks provided by the Bureau of Transportation, undertake the storage of all such cases, packages or bales. The charge for this service from the exhibitor's space to warehouse and return to said space at close of Exposition is 4½ cents per cubic foot for the actual space occupied, with a minimum of 50 cents on any one lot; this charge,

however, does not include insurance, which may be obtained through the usual channels.

It is distinctly understood that the World's Columbian Exposition, in undertaking the storage of such empty packing cases, does not assume and it shall not be subject to any liability for loss or damage resulting from fire.

An Interesting Suit.

The Hardman Piano Company are having a case tried in one of the lower courts in relation to a misrepresentation on the part of the Chicago Music Company, in which Mr. Platt Gibbs or some one in his employ sold a lady a piano who came in their store by mistake and asked for Mr. Rintelman. After making the first payment and receiving the piano she found out her error and demanded that the Chicago Music Company take back their piano and return her money, which the company refusing to do, Mr. Alfred Shindler on behalf of the lady and his own company took the matter up. No decision has been made yet, but I can say that this is not the first time Mr. Gibbs or some one in his employ has been engaged in a similar case. The former one was with the Julius Bauer Company, in which the Stultz & Bauer piano was sold for a Julius Bauer.

The Reed System.

Messrs. Reed & Sons have so far progressed with their large sized upright piano made on the new "Reed system," as to show just exactly what may be expected of it. It cannot be doubted that it will be a triumph. Both sizes of these unique upright pianos will be shown at the World's Fair, and Messrs. Reed & Sons invite the attention of the trade who may visit the Exposition to a thorough examination of their merits.

Another C. C. O. C. Man.

Mr. J. W. Phipps, for seven years with the Clough & Warren Organ Company, has engaged with the Chicago Cottage Organ Company and will represent the company in a portion of the State of New York and the whole of Pennsylvania.

Another Chickering Change.

I understand that after May 1 all the Chickering pianos in the building on the corner of Jackson street and Wabash avenue will be removed, and that the small music hall in the building will be known no longer as Chickering Hall.

Smith & Barnes.

The new factory of the Smith & Barnes Piano Company, which is situated on Clybourne avenue, at the corner of Clay street, will have a frontage of 60 feet on the avenue and a depth of 210 feet. It will be six stories, have a basement and a separate power house. The capacity of the factory will be 5,000 pianos per year. This still leaves them room for a lumber yard and a building plat equal in extent to the present building.

Incorporated.

Spielmann Piano Company, at Chicago; capital stock, \$25,000; for the manufacture of pianos, organs and other musical instruments and merchandise; incorporators, August Spielmann, Fred Paschel and Claus Lurdeemann.

The Fassett Publishing Company, at Chicago; capital stock, \$10,000; for publishing music and to deal in musical merchandise; incorporators, Raphael Fassett, G. E. Jones and Frank A. Moore.

Cross in Kansas City.

Mr. R. W. Cross, of the Rice-Macy Company, has gone to Kansas City, Mo. He is paying a visit to their agent there, Mr. Jos. Ryan, with whom a fine deal has been consummated. Mr. Ryan is represented to be a live young man by those who know him intimately.

Visitors.

The visitors for the week have been Mr. O. C. Klock, of Stevens & Klock, Marietta, Ohio; Mr. W. O. Wilder, formerly with the Tabor Organ Company, Worcester, Mass.; Mr. William Barry Owen, of the McPhail Piano Company, Boston, Mass.; Mr. Herbert Tower, also of Boston, Mr. E. W. Allen, Eau Claire, Wis., Mr. Geo. L. Spence, Ironton, Ohio.

About June 1

— THE —

New Descriptive and Illustrated
CATALOGUE

— OF —

STRAUCH BROS.,

PIANO ACTION MANUFACTURERS,
NEW YORK,
Will come from Press.

SOHMER IN CHICAGO.

Change of Representation.

THE Sohmer piano, which for a number of years past has been represented in Chicago by Mr. Steger under the various titles of his consecutive firms, has passed into the control of the Thompson Music Co., to whom all the new Sohmer pianos held in the Steger warerooms have been delivered. The step on the part of Sohmer & Co. is not a surprise, as it appeared to have been a natural outgrowth of the situation. Mr. Steger is a piano manufacturer and believes in his own product, and although the Steger piano is not an instrument that could ever come into legitimate competition with a high grade piano like the Sohmer, no one could take umbrage at Mr. Steger's efforts to push his own pianos, even at the sacrifice of such punctilios as periodically attack men of much greater pretensions than Mr. Steger lays claim to.

Mr. Steger is a business man as contradistinguished from a merchant. He is in business to do business for the sake of business returns, and he has no conscious interests in the musical qualities of the article he sells to profit by. He is not definitely assured of the particular distinctions that make what is known as the proper classification of pianos. The Sohmer piano appealed to him merely as a mercantile commodity and he made money out of the Sohmer piano. But he did more. He made his reputation as a piano man by means of the Sohmer piano. It drew to his establishment a class of trade which he never could have attracted with a home made piano such as the Steger. The Steger piano has a name to make; the Sohmer had its name and a name that appealed to a distinct constituency, such as a piano of the quality of the Steger cannot reach at present.

And this leads on to some reflections on certain phenomena in the younger branches of the piano manufacturing trade. Among quite a number of the generation of younger piano manufacturers the dangerous tendency is revealed of making odious comparisons between their primitive instruments and old and leading pianos whose character and merits have made them famous. These manufacturers disdain a classification with the medium and better cheap grade pianos, but at once aim to compare their instruments with the dozen great pianos now in the market.

This is a great mistake. Mr. Steger makes a piano which for the price, is a good piano, provided it will prove also to be durable, for pianos of that grade have no redeeming quality unless they are at least durable. But no person who desired to purchase a Sohmer piano should ever have had any inducements offered either directly or indirectly to take a Steger as a substitute.

Such inducements, however, were unavoidable, for the very reason that young manufacturers like Steger in the enthusiasm of the moment are carried beyond the confines of sound judgment (no pun), and make the most extravagant claims in behalf of their pianos merely because their names are associated with them.

This reminds us of an anecdote. A piano dealer who had long been stenciling, putting his firm name on all the various pianos he purchased, finally decided upon becoming a piano manufacturer himself, and this was in Chicago. Of course as soon as he began producing pianos he put his name—the very name he used on the stencil pianos—on his own goods. It really happened that he was absolutely convinced that he made the best piano in the world. True, he did not order the highest quality of felt; he did not use the best grades of keyboards (anyone looking at the keyboards could have seen this at a glance); he used a cheap action; he used cheap wire and he bought lumber or cases as low priced as possible, yet he was confirmed in himself to such a degree that he could not see how there could be any difference between things that had no resemblance to each other.

On one occasion he had a customer and was dilating upon the merits of the various pianos in stock, and his own in particular came in for vast share of praise. He sold it, too; but, lo and behold! before it was delivered the bookkeeper saw that it was one of the old stencils that had been held over from the original stencil stock. What did the young manufacturer do? Did he drop a polite note to the customer

stating that he had made a mistake and that he would send another piano? Not at all. He sent word that the piano delivered was the *best piano ever made in Chicago*, although it was made in a low grade stencil shop on East Eighth street, New York, and cost about \$115 or \$117.

There is no reason why pianos should be driven outside of their proper classification in order to make these exorbitant retail profits. And there is in reality nothing permanent in that kind of business. There are thousands of very good pianos made and they need not necessarily be put into competition with the old or the new line of high grade instruments made in order to dispose of them properly.

Mr. Steger can make a fortune out of his Steger piano, and we do not hesitate to say that it is very likely that he will. He is now in a position to go ahead and push his goods on its merits and develop the instrument and plant it all over in and around Chicago, and as he is full of energy and is a remarkably shrewd business man, located at one of the most prominent corners in the city, right next to one of the most attractive spots in that wonderful town, he can find no excuse for not making more money. His lease alone is worth a small fortune.

The Sohmer piano has been handled a long time past by Will L. Thompson & Co., of East Liverpool, Ohio, a firm of which the Thompson Music Company is an offshoot and a branch now. Consequently the Sohmer piano naturally drifted to this firm, who have remarkable opportunities of advertising it in their monster editions of sheet music. They have been located for some time past at 367 Wabash avenue, in the southern section of the avenue, which appears destined to become the new retail artery of Chicago.

The pianos now handled by the Thompson Music Company are the Gabler, the Mathushek (the legitimate Mathushek made in New Haven), and the Newby & Evans. With the acquisition of the Sohmer piano as a strong leader, the Thompson Music Company will carry no other pianos except it and the Mathushek.

Mr. De Volney Everett, who handled these delicate transactions, did so with remarkable tact and without the least friction.

THAT COMBINE.

AS the Chicago trade is pleased to call it a combine we see no special reason for withholding that appellation. Well, there is nothing of any importance to say on the subject except this: Messrs. J. G. Northrop, J. G. Edmonds and Geo. L. Cheney, of Pratt, Read & Co., Deep River, Conn., were in Chicago last week, and by some peculiar coincidence they stopped at the Great Northern Hotel just at the very time when Messrs. Robert H. Comstock and Crawford G. Cheney, of Comstock, Cheney & Co., Ivoryton, Conn., stopped at that hotel. A train that left Chicago on Friday last at 10:30 A. M. took the last of this group of gentlemen back to the East. There is no truth whatever in the report that one of them met Mr. Augustus Newell during their visit to Chicago.

\$100,000 INCORPORATION.

THE Briggs Piano Co. has just been organized in Boston, Mass., with a capital of \$100,000. C. C. Briggs is President, C. C. Briggs, Jr., Vice-President, and Frederick D. Irish, Secretary and Treasurer.

For some months past a movement has been on foot to extend the operating possibilities of the Briggs firm, and the culmination of it will prove gratifying news to the dealers who have had the good fortune to identify themselves with the excellent pianos of the house. The Briggs pianos have a substantial recognition as instruments of a high order which make it creditable to everyone to handle.

The men at the head of the house are practical piano builders, who have always had great pride in perpetuating their name on an article that would be a source of reputation to them. They have succeeded in this plan, and the trade mark "Briggs" stands to-day untarnished in the piano trade. Under the stimulus of enlarged financial means there is, comparatively speaking, no limit to the possibilities of the Briggs Piano Company.

—There is continued and gratifying evidence of the popularity of the Standard actions made in Cambridgeport. The absence of those objectionable features usually appearing in all articles of medium price is the factor which has placed this thrifty concern in the position of prominence it occupies in the list of supply houses.

The attainment of this result, despite the competition met with in this branch of the piano trade, indicates that the Standard Action Company will render a good account of itself for 1893.

The Estey Exhibition.

THE organs which the Estey Organ Company will send to the World's Fair will be on exhibition at the armory to-day from 9 A. M. to 4 P. M. The exhibit consists of 12 to 15 organs, including the catalogue styles, as well as several organs of special design. The central piece of the exhibit will be the largest organ ever built by the Estey Company. It is a two manual pedal cathedral organ. Its design is of the Italian Renaissance. The organ has six sets of reeds in each manual and two in the pedals and 20 registers. Its height is 16 feet. One of the other special organs is an elaboration of the 250,000th organ, constructed last summer. In its ornately carved case and general effect this organ is generally pronounced the most beautiful of the exhibit. There will also be an exhibit by the Estey Piano Company of New York city. Governor Fuller is having several hundred tuning forks prepared at the request of the managers of the fair. All organs and pianos on exhibition are to be tuned to the international pitch, A 435, which was adopted through the efforts of Governor Fuller.—Brattleboro Cor., Springfield "Union."

J. W. Steere & Sons.

THE manufacture of church organs has of late years reached a height of perfection in keeping with the great advancement in other branches of business. It has long been conceded by prominent musicians that the productions of the American organ builders stand to-day at the head of the list as regards depth and purity of tone, breath and delicacy of expression, beauty of design, perfection of workmanship and elegance of finish. Messrs. J. W. Steere & Sons, whose commodious and well-equipped factory is located at the corner of Chestnut and Sharon streets, occupy a prominent position among the organ builders in this country, and their constantly increasing business speaks volumes as to the superiority of their productions.

The business was established on a rather limited scale in the year 1866, by Mr. John W. Steere, and for many years was conducted under the style of Steere & Turner. The present firm consists of J. W. Steere and his two sons, John S. and Frank J. Since the inception of the business it has grown with wonderful strides, the combination of skill, capital, industry and business enterprise securing them an enviable position among the foremost organ builders of America. This steady growth has necessitated frequent enlargements of their factory, until at the present time they possess a plant complete in every respect, equipped with all the latest appliances, and furnishing employment to over 40 expert designers, mechanics, &c.

The church and cathedral organs produced by Messrs. Steere & Sons have established a great reputation in all portions of the Union and Canada, and have given entire satisfaction in every respect. They publish a pamphlet containing a list of over 350 church organs built by them and scattered throughout the length and breadth of the continent.

They are now building a handsome three-bank organ for the Epworth M. E. Church, of Cleveland, Ohio, which is noted as the founder of the Epworth League; also organs for the Spencer M. E. Church, of Ironton, Ohio, and the Fifth Presbyterian Church, of Chicago, Ill.—Springfield, Mass., "News."

Trade Notes.

- H. B. Fischer, of J. & C. Fischer, reached Chicago on Monday.
- J. A. Norris, of Lyon & Healy, Chicago, was in town this week.
- James & Holmstrom shipped four of their instruments to South America on Tuesday last.
- Mr. Williams, manager of John C. Haynes & Co., Boston, Mass., was in the city on Monday.
- N. Stetson, of Steinway & Sons, will leave for Europe in June on the new steamer Campania, to be gone several months.
- An experienced traveling organ man writes to us: "Trade in the Northwest is slow; in Michigan tough and collections slow."
- George N. Grass is away on a business trip through Pennsylvania. The Steck agents are securing his most agreeable attention.
- Mr. Gebhard, of the A. B. Chase Company, Norwalk, Ohio, has been East on a business trip. He returned home on Saturday last.
- W. H. Coates, who bought out the business of the Hudson Brothers at Plattsburgh, N. Y., contemplates making a change in the firm name.
- George Blummer, whose headquarters are at Charleston, S. C., has started off on a tour of five Southern States in the interests of the Needham line.
- The Excelsior Drum Company, of 923 Locust street, Philadelphia, have just placed on the market a new snare drum called the "Premier." It is said to be a beauty.
- Mr. William Strich, of Strich & Zeidler, who has been seriously ill for some time, is now considered quite out of danger, and it is anticipated will very soon be in his usual health.
- F. A. Winters, the piano dealer, at Altoona, Pa., has moved into 1408 Eleventh avenue, two doors above his old stand, and will remain there until his quarters in the Nicholson Building are completed.
- Sanders & Stayman have taken the whole building in which their Washington branch is located. They will have a music room, in which a Lyon & Healy reed pipe organ will be placed permanently.
- Mr. G. G. Foster, of Rochester, N. Y., connected with the Metcalf Piano Company, is looking up supplies for their factory, both in this city and Boston. There is a strong probability that the name of the Metcalf Piano Company will be changed to conform somewhat with the recent reorganization.

CHICKERING-CHASE.

A Chicago Situation.

THE MUSICAL COURIER of last week published an exclusive telegram announcing that Chickering & Sons had leased a wareroom for World's Fair purposes at the corner of Wabash avenue and Adams street, Chicago. This wareroom is on the northwest corner and occupies the first flight up stairs, and is a prominent and extensive room fit for general ware-room purposes, and judging from the statements made by the representatives of Messrs. Chickering & Sons now at Chicago and similar remarks made to those in the Chicago trade with whom they have come in contact, no secret is made of the purpose on the part of the Chickering house eventually to make this new wareroom a permanent Chicago branch establishment.

As a matter of course this brings prominently to the front the condition of the relations between Chickering & Sons and the Chickering-Chase Brothers Company, of Chicago, the present representatives of the Chickering piano in that city, and these relations are unknown outside of the two parties themselves. Yet they are subject of legitimate speculation on the part of a newspaper.

As the Chickering-Chase Brothers Company is an Illinois corporation, its capital and list of officers could be readily obtained at the court house in Chicago, where such documents are on file. We find that the capital stock is \$100,000, and the following is a list of the officers and directors:

Milo J. Chase, president.
B. S. Chase, vice-president.
Thos. Hume, secretary and treasurer.
C. B. Hills, director.
A. V. Mann, director.

Of the capital stock, \$50,000 has been paid in, although all of it has been secured for purchase at any time the additional capital is needed. The

Chickering-Chase Brothers Company is not in any way, shape or manner interested in the Chase Brothers Piano Company, of Muskegon, Mich., which is a wealthy concern. The pianos of both Chickering & Sons and the Chase Brothers Piano Company are sold in Chicago by this Chickering-Chase Brothers Company which we are now discussing.

Messrs. Chickering & Sons can of course have no very extensive financial interests in the Chickering-Chase Brothers Company, and as a fact their interest is small. If their interests were important Chickering & Sons would not engage and lease a separate Chickering & Sons wareroom in Chicago, but would make every effort to drive the Western trade visitors who will be in Chicago during the next six months into the warerooms of the Chickering-Chase Brothers Company. But they have only a limited interest in the Chickering-Chase Brothers Company, which was organized before the present management of Messrs. Chickering & Sons came into control. The late Captain Ruxton agreed at the time of the change to continue the arrangements then existing.

It has been stated in Chicago that in accordance with this existing agreement or arrangement six months' notice had been served on the Chickering-Chase Brothers Company by Chickering & Sons last month, to the effect that after the expiration of that time the former company ceases to represent the Chickering piano, and that with the termination of that representation the stock company—the Chickering-Chase Brothers Company—also ceases to exist, in accordance with agreement. The Chicago corporation refused point blank to discuss this part of the subject, but inquiry into the legal aspect of the situation indicates that if such an agreement ever was made it was impossible of fulfillment. No agreement or contract of parties in a corporation as between themselves can affect the corporation as such or its tenure. The existence of a corporation is in the hands, not of its directors even, but of its stockholders and the State in which it is incorporated. If ever the Chickering-Chase Brothers Company is dissolved it will only be possible to bring dissolution about by the legal process just indicated, and the tenure of the company's life is not in the least affected by any agreement made by its stockholders unless they should willingly agree to dissolve in accordance with law.

Then the fact that the Chickering-Chase Brothers Company loses the Chickering piano would not be *ipso facto* a precursor of the end of that company—it could still continue and its name would prevail. It is now well known in Chicago and thoroughly popularized throughout the West. The loss of its title might signify the loss of its prestige, and to have subjected the very existence of its name and good will to any spasmodic change of its representation would not be in consonance with the business view of its promoters.

Without assuming any authoritative or privileged rights THE MUSICAL COURIER will say that it is of the opinion that the loss of the Chickering piano representation will by no means bring about a change of the established title of the Chickering-Chase Brothers Company unless Chickering & Sons by purchase acquire the bulk of the stock of that company.

In case Chickering & Sons were to place in their new Chicago wareroom a stock of Chickering pianos before the cessation of the discussed contract, this separate Chickering & Sons wareroom would certainly have a great prestige and affect to a considerable extent the sale of Chickering pianos by the Chickering-Chase Brothers Company.

It may, however, be the intention of Chickering & Sons to use the new room for purposes in conjunction with World's Fair matters. If so, it would rebound to the ultimate benefit of anyone who may after the Exposition represent the Chickering piano in Chicago.

Hazelton Brothers

Are not given to much loud talk, and there's where they make a mistake sometimes. For instance, they have standing on their wareroom floor a solid mahogany number 17 piano that for richness in carving and beauty of finish and tone is a perfect gem. It is a duplicate of special order, which they filled some time ago, and which brought them so many commendatory expressions that they decided to place a similar one in the wareroom.

To see this latter instrument is well worth a journey to 34 University place.

The regular style number 17 has been somewhat improved by the addition of a molding about the base, giving it a more finished appearance.

There is no finer case work in the country than that of the Hazelton Brothers.

HIGHEST QUALITY .. IN .. UPRIGHT PIANO ACTIONS.

PATENT 486,096

On improved fastening of butt spring to get full power of spring and prevent possibility of spring breaking or becoming misplaced.

PATENT 462,777

On a cup shaped spring washer used under the heads of screws which hold flanges and parts to main frame of action. It is well known that in actions of pianos which have been subjected to extreme atmospheric changes the wood of flanges will swell during the damp weather, and when drying out will not have enough elasticity to take off the space which screw head has made, the latter having been firmly fixed in rail. This causes parts to be loose and rattle. The object of the spring is to prevent this, as spring will give when wood swells and return to its position when wood dries, thus exerting constant pressure and preventing noise. To further prevent this, wood used for flanges is specially treated to fill pores of wood and prevent absorption of moisture.

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FISCHER PIANOS.

ESTABLISHED 1840.

OVER 94,000 PIANOS MANUFACTURED.

VISITING MEMBERS of the Trade
to the World's Columbian Exposition
are cordially invited to inspect and view the
Exhibit of

"FISCHER PIANOS."

The Exhibit will comprise Concert Grands,
Small Grands and Uprights in new and
unique designs and the rarest and choicest
woods. All will be welcome.

J. & C. FISCHER,

MANUFACTURERS OF THE

* Fischer Piano, *

110 FIFTH AVENUE, CORNER SIXTEENTH STREET,
NEW YORK.

THE REPRESENTATIVE.

MUCH as the success of exhibiting at the World's Fair will depend upon the character of the exhibit itself, there are still a number of points of importance to be observed in the adjuncts and aids required to give the exhibit intelligent support. The mere fact that handsome, artistic, and even extraordinary instruments are placed on exhibition is not sufficient to create the impression a manufacturer unquestionably desires to make upon the public in general and the trade and profession in particular. Other features must supplement the exhibit, and the chief, all-important one is the representative, who at the World's Fair temporarily takes the place of the proprietor himself.

It is certain that the great majority of exhibitors has decided to give charge of the exhibits in a general way to the traveling representatives of the respective firms.

We notice already that Howard will be at the Fischer exhibit; Ambuhl will spend considerable time at the Chickering booth. De Volney Everett has been at work for some time with the Sohmer exhibit and will remain in charge. Mr. Furbush will unquestionably make Chicago a central point of activity during the World's Fair to observe what is to be done in the interests of the Vose. That Major Howes will be found most of time at the Hallet & Davis exhibit need not be questioned. Felix Kraemer is destined to occupy most of his time this summer at the booth of Kranich & Bach. The two Messrs. Behr, who represent Behr Brothers on the road, will make Chicago the headquarters during the summer to supervise the exhibit. Mr. Farley will probably be found at the Ivers & Pond exhibit. Mr. Ben Starr will be pretty nearly constantly visible at the Starr platform, and no doubt the pleasant features of Thayer, of the Fort Wayne Organ Company, will not be absent from the handsome display to be made by that company.

The A. B. Chase Company will have Mr. Gebhart at their booth most of the time, and of course Summers, of the Shaw Piano Company, will smile to his friends from the Shaw platform.

These are but a few of the many who will be at hand to represent the exhibiting firms, but enough to disclose the tendency of the trade to utilize its traveling representatives—those men who come in constant contact with the trade—to attend to salient work in relation to the possibilities of the Fair.

In this connection a few remarks will not be out of order. We know from experience that very few representatives of firms in our trade have what is called *carte blanche* in the matter of expenses and general entertaining allowances. There are a few who can go out and who can exercise their discretion or indiscretion in the running up of an expense on the road or in the entertainment of dealers or agents and not be questioned, cross examined or analysed by the financial head of the house. Most traveling representatives in the line must exhibit an expense account in detail.

What we desire to impress upon the trade now is this: Any foolishness of that kind, any effort to subject the World's Fair representative to a minimum expense for such items, will simply cut off his opportunities to do justice to his house. As a fundamental principle we believe, in the first place, that no man should be entitled to the confidence inseparable from an engagement with a firm unless that confidence is unlimited by any minor considerations. Why should any firm bestow the most important individual trade secrets upon a representative, secrets the inviolability of which are absolutely vital to the house, and then not evince faith in his good faith to keep down the expense account as low as consistent with the standing of his firm?

These representatives really represent something. They are all men of vast experience in their line; they transact the great bulk of the trade; they come in personal contact with the selling trade and are the recipients of all the essential trade information; they are encyclopædias of trade knowledge; they make and unmake credits; they are the active antagonism competitors fear most; they are advertising agencies for their respective firms; frequently they are the most valuable advisers, and the only advisers of consequence; they are on the road each one the firm itself.

Men occupying such responsible places and tasks must be given "lee way;" they must have the privilege to exercise their own judgment in the crea-

tion of certain expenditures, and they must not be harassed by an anticipated supervision and expert investigation into their accounts.

At the World's Fair particularly all that kind of nonsense must be done away with. These representatives must be enabled to represent their firms in the style becoming the dignity, the reputation and the names of their respective houses.

Everyone should be told to do his best, to be conservative and to exercise ordinary business caution in the creation of expenses, but not to feel that the exercise of his own judgment is subsequently to be questioned by an analytical overhauling of his expense account.

OBITUARY.

Mr. Crawford's Affliction.

The many friends of Mr. H. W. Crawford, of the music dealing firm of Crawford, Ebersole & Smith, will sympathize with him in the double affliction that has recently befallen him. He is now in Menominee, Mich., to attend the funeral of his father and mother, both of whom at this time last week were in excellent health. Mr. Crawford's mother died of pneumonia last Friday after a few days' sickness. The venerable father bore his sorrow but two days and yesterday died from a stroke of apoplexy. Mr. Crawford left immediately on learning of his mother's death, and was almost prostrated by the sudden loss of his father yesterday. Dr. J. M. Crawford, consul general to St. Petersburg, was also a son of the deceased couple.

The above appeared in the Cincinnati "Enquirer." Mr. Crawford's mother died on April 14, and on April 16 Mr. Crawford's father died. Until two years ago they resided in Easton, Pa., when they removed to Menominee, Mich., where two of their sons with their families resided. They both enjoyed excellent health until within a few days of their final illness. Besides Mr. H. W. Crawford, his brother, J. S., of the firm of Crawford & Caswell, Pittsburg, was present at the time of their death.

Horace Waters.

Horace Waters, the piano manufacturer and dealer, died at the Hotel San Remo at 8 o'clock on Saturday night in the 81st year of his age. His death was due to a severe cold which he caught on the evening of Washington's Birthday, when he attended a Prohibition dinner. That evening when he entered the dining hall all the members present rose from their seats as a tribute to his long years of work for the Prohibition cause. Mr. Waters was the son of John Waters, whose father settled in this country in 1760. His mother was Miss Avery, whose ancestor came over in the Mayflower. Horace was born in Jefferson, Me. His father died when he was 15 years old, and left a wife and four daughters besides the one son.

The boy took charge of the farm for five years, but had to give it up on account of ill health. He became a clerk and then partner in a store in Hallowell. He sold his interest in this store and went to Boston, afterward living successively in Augusta, Me., and in Brookline, Mass. In Brookline he met and married Miss Elizabeth Ann Leeds. In 1849 he came to New York as agent for the pianos manufactured by Timothy Gilbert & Co., Boston, and was very successful in introducing them in New York. His first piano rooms were at 447 Broadway in 1849. Subsequently he moved up to Union square and then to 124 Fifth avenue, and subsequently to 134 Fifth avenue. In 1855 he failed, with liabilities of between \$80,000 and \$100,000. In 1858 he began to publish the "Sunday School Bell," a hymn and tune book, the first of its kind. This book attained a circulation of 1,250,000 copies. From the profits Mr. Waters paid his old debts and got on his feet again.

For some years his business was very prosperous, but the year 1875 proved disastrous again, and once more the firm suspended. He organized the Horace Waters Company, which is a corporate organization that still controls his business. Mr. Waters was an anti-slavery man and one of the original members of the Prohibition party. The Waters Normal Institute at Winston, N. C., was a large beneficiary of his charity. It is a school for the training of negroes. Mr. Waters had given in 1884 more than \$50,000 to Baptist churches for various objects. He leaves two sons, Horace Waters and T. Leeds Waters, both of New York. His wife died in 1884.

Mr. Waters was not a piano maker by trade, but a music and piano dealer. He sold a large number of pianos in his day, and was what was then known as a heavy operator in his line. He divided his time between trade, religious matters and the Prohibition cause, and was very prominent in the latter, having been a candidate for high honors in that party.

—The following invitation has been issued: Yourself and friend are each earnestly requested to call, while in Chicago, and examine the wonderful A. B. Chase pianos, on exhibition at No. 319 Wabash avenue. "They have no superior." If you cannot do this, write for illustrated catalogue to the A. B. Chase Company, Norwalk, Ohio.

—The Piano Makers' Union on April 30, at 342 West Forty-second street, paid the striking string makers their out of work benefits. The Grand Lodge will hereafter meet at Heiter's Hall, 231 East Thirty-third street, on the last Saturday of every month. The executive committee will assemble at the same place every Wednesday at 6:30 P. M.

MEHLIN.

President.....W. S. Benton
Vice-president.....C. L. Travis
Treasurer.....J. T. Wyman
Secretary.....W. Y. Chute
General Manager and Superintendent.....Paul G. Mehlin

DIRECTORS.

Paul G. Mehlin, C. L. Travis,
J. S. Pillsbury, O. C. Merriman,
W. S. Benton, Charles R. Chute,
A. J. Dean.

Capital stock, \$250,000. To manufacture the Mehlin piano at Minneapolis, Minn., and sell it at wholesale and retail from that point.

THIS is the personnel, the capital and the object of the Mehlin Piano Company, which was incorporated a short time ago in order to increase the operations in a large section of the country of the Mehlin piano, and in order also to separate the wholesale and retail business, which had heretofore been conducted under the auspices of the Century Piano Company.

The new organization will make and distribute Mehlin pianos through a territory which will cover all parts of the continent not included in the operations of the firm of Paul G. Mehlin & Sons, of New York. Paul G. Mehlin & Sons, of New York, control all territory east of Wisconsin, Illinois and the Mississippi River, together with Texas and Louisiana and the American and Eastern possessions lying east of the province of Manitoba.

The Mehlin Piano Company will, in addition to their wholesale trade, continue to sell to the Century Piano Company, their local retailers, who assume the relations of agents toward the company. The total result of the whole readjustment is the establishment upon entirely separate and distinct footings of the three concerns known as:

The Mehlin Piano Company, of Minneapolis.
Paul G. Mehlin & Sons, of New York.
Century Piano Company, of Minneapolis.

The two former institutions will continue the manufacture of the Mehlin piano; the third will be relegated to the rank of jobbers and dealers. The move has been long considered, and it cannot but redound to the advantage of all concerned, since it will afford an opportunity for the two manufacturing ends of the Mehlin interests to operate independently of each other, yet in perfect harmony, and will give to each one a complete scope in its special geographical field. It is particularly gratifying to all piano men of the East who have watched the progress of Mr. H. Paul Mehlin to find him now at the head of a model institution in New York city, which, in conjunction with his father, he owns and over which he has absolute control. And it is additionally pleasing to know that in his engineering of the new plan of organization neither he nor his father have sacrificed their Western interests.

And to all of the many men who buy and sell the Mehlin pianos it must be good to know that the Mehlin enterprises have assumed such proportions that they alone of all enterprises in the trade support two separate factories far apart, in which they manufacture the same article, with the advantages peculiar to a subdivision of interests, which enables the home house in each district to cater to the trade in their section. And in addition it speaks volumes for the merits of the instrument—this enlistment of capital, this tried appreciation of the dealers of the presentation to them of the same instrument made under different auspices best calculated to make it satisfactory to their environments.

The Mehlin Pianos will be exhibited at the World's Fair under the direction of the Western house, the Mehlin Piano Company, in charge of Mr. Charles H. Mehlin. It is to be hoped that specimens of both the Eastern and Western manufacture will be shown, that dealers may see how truly excellent an instrument may be made at different points when the fundamental principles of construction are applied at both places.

Jewetts Incorporate.

THE Jewett Piano Company, of Leominster, Mass., has just been incorporated with a capital of \$20,000. W. G. Jewett is the President; John M. Lockey, Vice-President, and F. J. Woodbury, Treasurer.

The new factory building at Leominster, of which an illustration appeared in these columns some time ago, is adapted for the manufacture of 100 pianos a month. It was understood that its erection was preparatory to the step just taken, by means of which the Jewett piano will be pushed with energy throughout the wholesale trade. Already the instrument stands in high favor with many firms clear out to the Pacific Coast, and the future trade will be a large one, as the company has succeeded in making a large host of friends who are anxious to push the piano.



IF YOU HAVE NOT SEEN THE

HIGH GRADE

MEHLIN PIANOS

YOU DON'T KNOW WHAT YOU HAVE MISSED.



THE BEST SELLING HIGH GRADE PIANO MADE.

CONTAINING

more valuable improvements and excellent selling points than any others.



PATENT GRAND PLATE,
PATENT GRAND FALLBOARD,
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PATENT CYLINDER TOP,
PATENT TONE REFLECTOR,
PATENT PIANO MUFFLER,
PATENT ENDWOOD STRINGBRIDGE,
PATENT FINGER GUARD,
PATENT STEEL ACTION FRAME,
PATENT TOUCH REGULATOR, &c.

The Mehlin Patent Upright Grand,

Constructed precisely like a Horizontal Grand Inverted, is the most decided improvement in the construction of Upright Pianos.

The introduction into the upright of the full grand plate and scale, by Paul G. Mehlin, has been pronounced one of the most decided advances in the construction of the upright piano, as it makes it practically a perfect grand piano inverted.

Sunday afternoons for pleasure's sake I often play Liszt-Tausig transcriptions of Wagner's master works, and I assure you that the sonorous orchestral tone of the Mehlin Piano responds to all the possible requirements of the modern pianist. Not only is the tone sympathetic and agreeable, but the bass resembles a concert grand so much that one can produce marvelous tone coloring on the Mehlin Upright. In former days I recommended only grand pianos to my pupils, but such an improved upright can fully take the place of a parlor grand.—J. O. VON PROCHAZKA.

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MEHLIN PIANO CO.,



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WAREROOMS:

Century Music Hall, Minneapolis.



ABOUT JUDGES

At the World's Fair.

TAKING it for granted that a system of Awards is to be adopted at the World's Columbian Exposition and that in consequence the judges of the original 13 Great Committees are to be nominated and appointed to carry out the proposed duties as explained in the text of the circular issued last January by the Exposition authorities, there are yet several points of interest involved in the question as it presents itself to the various branches of the Music Trade.

The judges of the several departments, groups and classes must in this instance be experts. That is to say the judges in department L, Group 158, and its class subdivisions must be experts in their knowledge of the qualities and peculiarities of the various classes of musical instruments constituting this group, and these classes cover a vast field. The time has arrived when some speculation in this question may with propriety be indulged in.

It is supposed that the 13 great Departments will average about 50 judges to each, making 650 judges, in addition to the 100 women judges, who are to be placed into groups where female labor participates in the construction of the articles to be judged. This makes a total of 750 judges, of whom a considerable number will be foreigners. How many judges will Department L really have and how many will be delegated to Group 158, covering all kinds of musical instruments, modern and ancient, musical literature, the opera, the drama, the stage itself, and all relative spheres? There must be at least two, it appears to us, and maybe three. By taking three it leave 47 for the other groups in the Department, and looking over the many exceedingly interesting groups and classes we are unable to find how they can be governed by less than 47 judges. The group of musical instruments seems one of the least important in Department L. Three judges in it would be extravagantly liberal when the other groups in the Department are considered, for it covers the whole Liberal Arts.

One or two men must therefore be found who are experts—the one in the classes of musical instruments, the other in the classes referring to musical literature, the opera, oratorio, the drama, theatre, &c.

A man may be a most competent judge in the latter classes and yet know nothing of practical value of the construction and tone of musical instruments. Say there are to be two judges for group 158—one for the test of the instruments themselves; one for the literary section. But these two judges of musical matters are part of a great Jury—or Committee consisting of the 50 or odd members of the Committee of Department L. This Department embraces Banking, Commerce, Socialism, Missionary work, Sanitation and Hygiene, Astronomical Instruments, Literature, Journalism, Fortifications, Gunnery and dozens of groups and hundreds of classes of tremendous import, next to which, with all due regard to musical instruments, the latter are of comparatively slight importance to the welfare and condition of humanity, and the judges in all these groups and classes must be men of comprehensive knowledge, to whom a question regarding the difference between one action shank and another, and the peculiarities of the construction of pin blocks or valves of cornets or mouthpieces of clarinets are of no consequence at all. Yet it may be possible that under the rules the whole Committee of Department L will be called upon to take part in the decisions on musical instruments, and if the Committee is to consist of 50 Judges, 47 or 48 are appointed without any reference at all to their knowledge of or acquaintance with Musical Instruments.

Petitions have already been circulated and signed favoring the appointment of certain gentlemen as judges in the musical instrument group. One petition comes from a violin repairer, who desires to judge instruments of that class, the other two from practical tuners. Two of the petitions are circulated and signed by Chicago firms; one by New York firms.

The ambition of these gentlemen to become judges is commendable, and if the plan which they believe will prevail is carried out it signifies the appointment of a large jury on musical affairs—one on musical literature; one for antique instruments; one (such as a tuner) for pianos; one for reed organs, another for the radically different class, the pipe organs; one for musical merchandise and one for stringed instruments; one for instruments of percussion, &c. This plan would signify the appointment of about a half dozen judges in this class alone—an impossibility of course.

These three petitions have been signed by a large number of music firms, among them members of the piano and organ trade. The petitions will of necessity be placed on file and become documentary evidence.

How will the Committee of Awards look upon a petition for the appointment of a judge which is signed in his favor by the very firms whose instruments the proposed judge is to pass upon? To appoint a judge on the recommendation of firms who do not exhibit at all or who have withdrawn from the Exposition would be a farce. Such firms would certainly not favor the appointment of a competent authority, as it would give the diplomas of their competitors too much value or importance.

Those exhibiting firms who have signed their names to petitions favoring the appointment of anyone should ask for permission to withdraw the same, for should they receive diplomas from judges appointed with the aid and influence of their signature, the publication of the fact would vitiate the value of the diploma. Should the petitioner not receive his appointment as judge, notwithstanding the signatures, the fact will certainly make the record an unpleasant one for those whose names are on the petitions.

The problem connected with the selection and appointment of judges is after all the most delicate, intricate and far reaching of all those that have come before the World's Fair authorities. How it is to be disposed of cannot be determined at this writing.

—Mr. Adrian Babcock, of L. & A. Babcock, Norwich, N. Y., has returned from a two weeks' vacation, which he spent pleasantly in Bermuda.

—The Hoboken, N. J., "News" assures its readers that they will receive at Chicago a particularly cordial greeting from Frank Scribner, who, by the way, is one of the most popular of road men and who will represent the Stratton line of small goods at the World's Fair.

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A High Grade Piano, equal to any!

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PERFECTION OF MATERIALS AND WORKMANSHIP.

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in the world.

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plays it. The Symphonion is an unlimited
music box instead of a cylinder playing from
one to six airs. The Symphonion uses steel
plates as shown herewith.

These plates revolve and their teeth strike
the teeth of the steel combs, thus producing the
tones. Plates are changed in a moment. They
may be bought by the hundreds and each plate
represents a different tune. One may thus
have sacred music, old favorites and latest
songs of the day, as he chooses.

The Symphonion is simple in construction
and does not get out of order, as the old fashion
music boxes always do. They are rich and
melodious in tone and not the least expensive.

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212 BOYLSTON STREET, BOSTON, MASS.

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IN THE UNITED STATES,
1893.**

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PUBLISHED OF DEALERS, MANU-
FACTURERS and AGENTS.

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statements as the best authority.

It gives a brief description of each place in which
newspapers are published, stating name of county,
population of place, etc., etc.

It gives the names of all Newspapers and other Peri-
odicals.

It gives the Politics, Religion, Class or Characteristics.

It gives the Days of Issue.

It gives the Editor's name.

It gives the Publisher's name.

It gives the Size of the Paper.

It gives the Subscription price.

It gives the Date of Establishment.

It gives the Circulation.

It gives the names of all paper in each County.

It contains a list of all papers rated in the body of the
book with a circulation of over five thousand.

It also contains many valuable tables and classifica-
tions.

The American Newspaper Directory is now
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pioneer, but still remains the one work upon
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THE AMERICAN NEWSPAPER DIRECTORY,
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**PIANO
WOOD WORKING
FACTORY.**

Piano Legs, Trusses
and Pilasters.

Sawing, Carving
and
Engraving Panels.

SQUARE LEGS
FOR REPAIRING
OLD PIANOS.

BERNARD N. SMITH

514 to 518 W. 24th St.,
NEW YORK.



Established
1849.

**C. N. STIMPSON
& CO.,**

Manufacturers
of

**Carved Legs,
TRUSSES,**

PILASTERS, &c.,

In White Wood, Ash,
Oak, Black Walnut and
Mahogany for

**Grand, Square and
Upright Pianos.**

Westfield, Mass.

PIANO CASES.

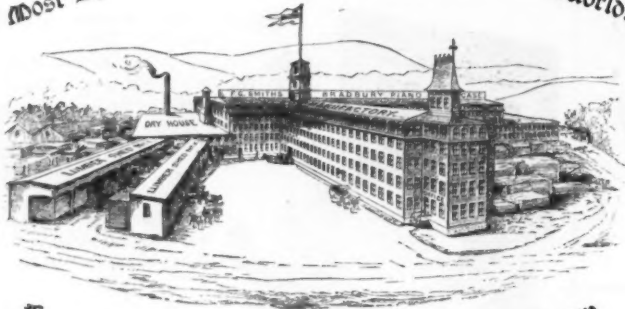
F. G. Smith's Factory,
LEOMINSTER, MASS.

It would pay every piano manufacturer, whether he is a maker of his own cases or has them made in the factory of a specialist, as a piano case manufacturer could be called, to pay a visit to and inspect the large and

the Leominster factory of Mr. Smith. Those who visit the factory will also be surprised at this commercial feature of it and also at the practical system adopted in grouping with systematic order all the various parts of each style of each manufacturer's complement of case work. At a glance the superintendent can tell how the work of each customer stands and what probabilities there are for filling of orders. And in considering this we must remember that among the woods used there are such as elm, walnut, whitewood, mahogany, English and American oak, Circassians, ash, &c., of all of which Mr. Smith carries large stocks of veneers, for cross banded veneering universally prevails in his factory.

It is evident from what we have stated that a great and important industry, associated with the piano making industry, exists at Leominster which associates Mr. Smith with some of the most important concerns in the trade. In fact it is a necessary adjunct of the trade itself, and its present prosperity and importance are due to the indefatigable

Most Extensive Manufactory of its Kind in the World.



F. G. Smith's Bradbury Piano Case Factory,
Leominster, Mass.

capitally furnished piano case works of F. G. Smith, located at Leominster, Mass., simply as an investment for the purpose of gaining knowledge on the important subject of case work; to ascertain what constitutes the latest and most approved methods, how mechanical ingenuity is applied and what has been done in the development of improved machinery—for all these and other reasons, it would pay every piano manufacturer and every piano factory superintendent to investigate this plant of Mr. Smith at Leominster.

The nucleus of Mr. Smith's big plant is the old Steinway case shop, which years ago was acquired by him, but which now constitutes a very diminutive and fractional part of the large factory he is conducting. The plant, therefore, possesses all the traditions of an old established piano case factory, and represents to-day the latest development of the exertions of many years past, plus the energy with which Mr. Smith has infused the business during his ownership.

Both water power and steam control its mechanical operations, which are laid out on a large plan, requiring the aid of as many men as are frequently found in good sized piano factories. From the selection and reception of the lumber, through its drying process and in all its operations to the final finish of all the parts of the case, the utmost care and attention are paid, under vigilant and intelligent management that has acquired authority by means of age and experience, for Mr. Smith has in Mr. Porter, the superintendent, an assistant whose years of work in this specialty have made him an incomparable expert.

Exact machines, operated by skillful workmen, turn out the most exact kind of work. How to glue sections of wood in the making of pin blocks need no longer be problematical to those who study how this is accomplished in the big Leominster factory. The back standards, sides, fallboards, fronts, cheeks, tops, truss beds, key bottoms, key blocks—in short, every part and portion of the case made of wood—is subject to a treatment that insures durability first and all those essentials necessary to the piano manufacturer who guarantees his pianos.

In this instance it is not necessary to mention all the various piano factories that draw their supply of cases from

energy of its owner, who is entitled to be proud of his achievement in this direction.

G. O'Connor.

MR. O'CONNOR, located at 510 and 512 West Thirty-fifth street, New York, is better prepared this spring than before to furnish piano trusses, lyres, pilasters and square piano legs.

He has a well appointed shop over which he takes absolute control. This in a great measure accounts for the excellently finished work turned out.

His styles are original and handsome, and the frequent addition of new ones places him in a position to offer a piano house something entirely different from what has been used or even seen before, an advantage often appreciated when the style of the case is to be changed, or when a new design is contemplated.

Another McPhail Novelty.

FOR originality in advertising material the A. M. McPhail Piano Company stand pretty close to the head. They have sent out any number of unique articles, useful and ornamental, calling attention to their make of pianos; some of these articles are particularly clever and pertinent.

The last one received from them is a miniature shawl strapped ready for traveling and inside the little package is an announcement which reads as follows:

Your are about to travel, and the accompanying shawl and strap signify our desire that you call on us at our Chicago warerooms when visiting the World's Fair.

We believe this is going to be (as it has started in) a very good business year.

Concerning the McPhail piano, it is not necessary for us to say anything—but when you are in Chicago come and see us.

WHERE ARE WE.

We are in the Masonic Temple Building, corner State and Randolph streets. A. M. McPhail Piano Company, 530 Harrison avenue, Boston. Masonic Temple Building, Chicago.

The Trade.

—Mr. Hermon Day, of Baltimore, was in town last week.

—Mr. S. V. Cookingham will have charge of the new store opened by R. C. Burton & Co., at corner South and Steuben streets, Utica N. Y.

—The demand for chestnut in piano case work is constantly increasing, judging from the orders received by Burden & Couch, the Cleveland, Ohio, lumber people.

—Mr. W. A. White, Eastern representative of the Chicago cottage organ, was in New York last week, and expects to be in Chicago within a few days.

—The Topeka "Journal" says that Mr. Will. G. Humphrey, formerly of New York, has been engaged as traveling salesman by E. B. Guild of that city.

—Mr. M. B. Gibson, secretary of the Weaver Organ and Piano Company, is taking a jaunt through the anthracite coal region in Eastern Pennsylvania this week.

—Young Harry E. Ricksecker, son of E. C. Ricksecker, of Bethlehem, Pa., who was for some time with George Steck & Co., and who afterward was associated with Leins & Co., the manufacturers, has been engaged by Sohmer & Co.

—Work is about to begin on the proposed buildings for the piano cover and piano stool factory of Holtzman & Son, of Pittsburg, who were induced by the Board of Trade committee on manufactures to remove their business to this city. Mr. Holtzman, head of the firm, came to this city on April 3 and went out to the site on East Main street, near Alum Creek, where he staked off the buildings. He left Wednesday after placing the work in charge of Capt. Wm. Felton. Three buildings are to be erected—one two story and two three story structures. The work of building is to be pushed in the hope that the first structure may be occupied June 10.—Columbus, Ohio, "News."

POSITION WANTED—A tone regulator and fine tuner wants a position in wareroom or factory. Formerly with one of the largest concerns in the country. Address "Expert," care of THE MUSICAL COURIER.

FIRST-CLASS tuner wanted; must understand tone regulating; good wages, steady employment. Address J. Gray, superintendent Schomacker Piano Company's factories, northwest corner Eleventh and Catharine streets, Philadelphia, Pa.

WANTED—Piano salesman for strictly best class retail trade. Good salary for fine salesman. Will A. Watkin Music Company, Dallas, Tex.

WANTED, partner in piano, organ and music business, located in one of the best neighborhoods of the metropolitan district. Want an experienced man who is a hustler. Good chance for the right kind of a man. Only small capital required. Address "Musical," this office.

FIRST-CLASS piano tuner and repairer wants a position in wareroom and outside work. Also competent to do general work on reed and pipe organs. Sober and industrious young man. Best references given as regards work and character. Address "Tuner," care MUSICAL COURIER.

WE DO NOT TRAVEL MUCH

And would prefer to have you write us for prices on



Thoroughly **CHESTNUT**, Shipped on Kiln-dried, short notice.

Also **ASH, QUARTERED OAK, WALNUT, COTTONWOOD, MAPLE and POPLAR.**

BURDEN & COUCH, Cleveland, Ohio.

Story & Clark Organ Company.

FACTORIES:

CHICAGO. LONDON.

Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY.



ESTABLISHED 1846.

C. G. RÖDER,

LEIPSI, GERMANY,



Music Engraving
and Printing,
Lithography and
Typography,

Begs to invite Music
Houses to apply for
Estimates of Manu-
scripts to be engraved
and printed. Most
perfect and quickest
execution; liberal
conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

C. F. GOEPEL & CO.
IMPORTERS AND
DEALERS IN
PIANO MAKERS' SUP-
PLIES AND TOOLS,
137 EAST 13th STREET,
NEW YORK.

Send for Illustrated Catalogue; ready April 1.

F. MUEHLFELD & CO.,

• *Piano Manufacturers,* •

462 East 136th Street, NEW YORK.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET)

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

YOU KNOW THAT THE

PALACE ORGANS

ARE MANUFACTURED BY THE

LORING & BLAKE ORGAN CO.

OF WORCESTER, MASS.,

Where they have been made for more than 20 Years.

**THE
NEEDHAM**

PIANO ORGAN
COMPANY,

— MANUFACTURERS OF —

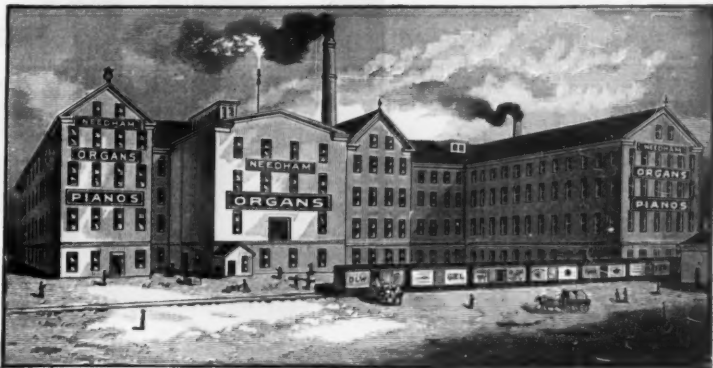
THE NEEDHAM PIANOS, THE NEEDHAM ORGANS

UNEXCELLED FOR

FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR

QUALITY AND WORKMANSHIP.



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT.

HOME OFFICE, 292 BROADWAY, NEW YORK.

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GREAT BRITAIN—HENRY AMBRIDGE, London.

RUSSIA—HERMAN & GROSSMAN, St. Petersburg and

Warsaw.

AUSTRALIA—SUTTON BROS., Melbourne.

GERMANY—BÖHME & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christ-

church.

INDIA—T. BEVAN & Co., Calcutta.

BRAZIL—F. RICHARDS, Rio Janeiro.

(For American Agencies address Home Office as above.)

PHIL. A. STARCK,
PRES'T.

"THE HIGHEST TYPE,"

M. E. STRACK,
SEC'Y AND TREAS.

STARCK PIANOS

MANUFACTURED BY

CAPITAL, \$50,000.00. **STARCK PIANO CO.** HIGH CLASS ONLY.

171 and 173 SOUTH CANAL STREET, CHICAGO.

R. W. TANNER & SON,

MOUSE PROOF

Pedal Feet



ALBANY, N. Y.

OVER
100,000 PAIRS IN
USE.

Send for Catalogue.



THE
**MILLER
ORGAN**
IS THE
BEST
AND
Most Salable
ORGAN
OF
TO-DAY.

AGENTS WANTED Where we are not repre-

MILLER ORGAN CO.,

LEBANON, PA.

WENTWORTH

41 BRISTOL ST., BOSTON,

Manufactures the Highest Grade

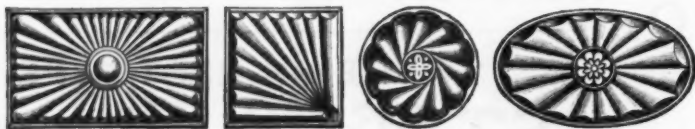
PIANOS



MANUFACTORY OF
ALL KINDS OF
**MUSICAL
INSTRUMENTS.**

FIRST-CLASS FIRM.
Send for Illustrated Catalogue,
mailed postpaid.

H. BEHRENDT,
Importer, Manufacturer and Exporter,
160 Friedrich Str., BERLIN W., GERMANY.



PRYBIL SPECIMEN.

Patent Fluting and Twist Machine.

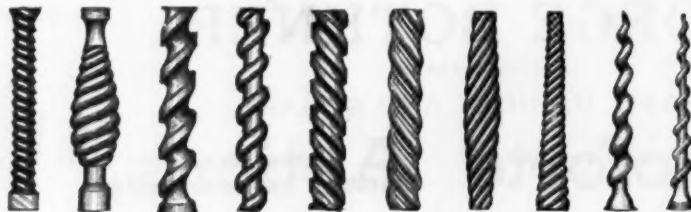
HEREWITH is shown the twist machine invented and built by P. Prybil, No. 556 to 568 West Forty-first street, New York city.

The science of running this machine is interesting. Work is held between centres, same as on a wood lathe; but headstock is arranged to turn slowly, as the bed carrying the heads is moved lengthwise by means of a hand crank at the front of the machine.

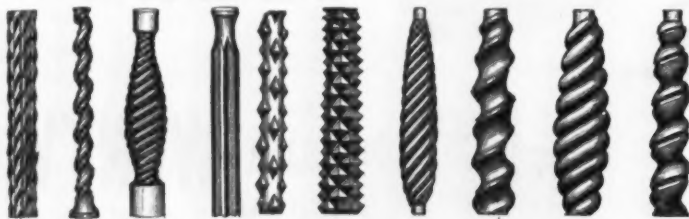
The rate at which the work revolves in relation to the travel of the bed determines the pitch of the twist, and is regulated by means of change gears, very much the same as on a machinist's lathe for screw cutting.

The gears mesh with a fixed rack, and are only for the purpose of turning the work as the bed is moved lengthwise. The rack is double, cut on the back and front sides,

the bed rests is pivoted centrally to main frame so as to swing in a horizontal plane, but can be fixed at any desired



PRYBIL SPECIMEN.



PRYBIL SPECIMEN.

and by placing the gear on one or the other the twist is made right or left. The relative speed at which the work turns makes it long or short pitch. The frame on which

point or left free to swing. The object of this will be explained later.

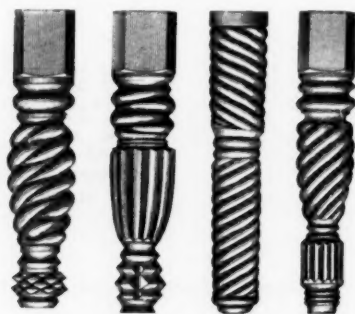
Just back of the work, at the height of the cutters, and

an angle so as to make a shearing, cut from the outside in, thus enabling a cut to be made against the grain without splintering the work or making it rough. These cutters are carried on a spindle which is held in a frame, supported by a horizontal shaft, in the same horizontal plane as the



PRYBIL SPECIMEN.

cutters carrying the work. This shaft is perpendicular to a line connecting the cutters. The spindle frame can be swung around this shaft to give the spindle any desired angular position in a vertical plane, to enable the cutters to



PRYBIL SPECIMEN.

fit the spiral of the twist, either right or left. The centre of the cutterhead, however, never changes its position, being in the axial line of the shaft.

The spindle and its frame are balanced in all positions and can be secured at any desired point. The spindle and frame can also be moved back and forth, to and from the work, to give the requisite depth of cut on work of various diameters. When a tapered shape is to be worked a flat wooden form of the proper taper is arranged to swing the

spindle back as the bed moves lengthwise, and the bed is swung around as before described and fixed at the proper angle to fit the taper. The spindle frame is weighted to keep it against the form.

When curved or variable tapers are to be cut two forms are required, one to move the spindle back and one to vary the swing of the bed as the taper changes. When two or more cuts are to be made on a single piece the work is revolved through a fraction of the circle by means of a dividing head, independent of the longitudinal motion of the bed, then another cut is taken, and so on.

Small sticks are supported in a wooden block bored to fit them, through which the cutters cut to the work.

FOR SPRUCE SOUNDING BOARD LUMBER
ADDRESS

IRVING SNELL, Little Falls, N. Y.,

Manufacturer of first quality quartered spruce for pianos, and also dimension lumber for violins and other instruments.

MILLAS T. HARRISVILLE, N. Y.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

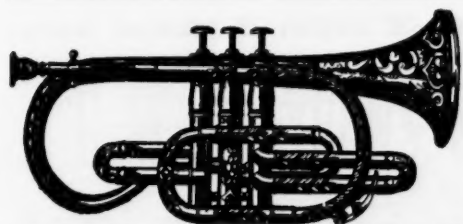
STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 & 513 E. 137th St., New York.

THE ANDERSON PIANO

Possesses every merit desired in a first-class instrument.

ANDERSON PIANO CO. MANUFACTURERS, ROCKFORD, ILL.



CARL FISCHER,
6 Fourth Ave., New York,
Sole Agent for the United States for the
Famous

F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.
Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Suss Celebrated Violin Bows.

CHASE, ROBERTS & CO.,

MANUFACTURERS OF

PIANO VARNISHES

BROOKLYN, N. Y.

Zanzibar Varnishes a Specialty.

He wins who sells the
Favorite Schuller Pianos.
Write for catalogue to
Schuller Piano Co.
Oregon. Ill.

JAMES ABBOTT & SONS,

MANUFACTURERS OF

FIRST-CLASS ACTIONS

FOR UPRIGHT PIANOS.

FORT LEE, - NEW JERSEY.

LEINS & CO.,

MANUFACTURERS OF FIRST-CLASS

UPRIGHT PIANOS.

Factory and Warerooms, - 357 WEST FORTIETH STREET.



STEVENS & KLOCK ORGAN CO.,
MARIETTA, OHIO.

Seven Octave Combination Pipe and Reed
Organs in Piano Cases, finished
in all fancy woods.

ABSOLUTELY HIGH GRADE.

Catalogue on application.

PRESCOTT

WITH THE NEW
SOFT STOP.

EXCEL IN
TONE, TOUCH, DESIGN,
DURABILITY AND WORKMANSHIP.



HIGH GRADE.—TWO SIZES.—TEN STYLES.

TERRITORY PROTECTED. WRITE FOR PRICES.

PRESCOTT PIANO CO.

CONCORD, N. H.

WASLE & CO.

MANUFACTURERS OF

175 & 177 Hester Street, **PIANOFORTE**

COR. MOTT ST.,

NEW YORK.

ACTIONS.

KRAKAUER BROS. PIANOS.

Factory and Warerooms: 159 and 161 E. 126th Street, NEW YORK.

FARRAND & VOTEY,

High Grade Organs,

Branch Offices:

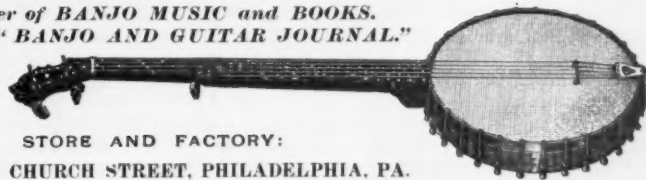
NEW YORK. CHICAGO.

DETROIT, MICH.

S. S. STEWART, Manufacturer of FINE BANJOS.

Publisher of BANJO MUSIC and BOOKS.
Also the "BANJO AND GUITAR JOURNAL."

SEND FOR
CATALOGUE.



STORE AND FACTORY:

221 & 223 CHURCH STREET, PHILADELPHIA, PA.

DO YOUR PIANOS
LOOK BLUE?

First Premium, Connecticut
State Fair, 1890, '91 and '92.



IF SO, TRY DIAMOND
HARD OIL POLISH.

APPLY AT ONCE FOR
TERRITORY.

HARTFORD DIAMOND POLISH CO., Hartford, Conn.



YOURS
IF
YOU
PAY
THE
PRICE.

NO
Exorbitant
PRICE.

STYLE TRIUMPH—OUR LATEST.

Weaver Organ & Piano Co., York, Pa.



G. O'Connor
Manufacturer
and Carver of

Piano Legs,

LYRES and
PILASTERS,

IN A VARIETY OF
STYLES.

Orders from dealers promptly
attended to.

FACTORY:

510 & 512 West 35th St.

Between 30th and 31st Aves.,
NEW YORK.

Alfred Dolge & Son.

Autoharp Department.

THE following circular has been mailed to the trade:

Having made arrangements with the leading houses in the music trade henceforth to carry a complete stock of the Zimmermann autoharp figure music, we would respectfully refer you to the firms mentioned on inclosed list, who will in future promptly supply the autoharp figure music to the trade. All dealers are to sell the autoharp figure music at RETAIL FOR 10 CENTS PER SHEET, and in the interest of the trade we shall feel compelled to cut off the supply to any dealer who does not strictly adhere to this price.

ALFRED DOLGE & SON.,

Sole Agents for C. F. Zimmermann Company.

Baltimore.

H. R. Eisenbrandt's Sons, 424 East Baltimore street.
Otto Sutro & Co., 119 East Baltimore street.

Boston.

Oliver Ditson Company, 453 to 463 Washington street.
John C. Haynes & Co., 453 to 463 Washington street.

Chicago.

The John Church Company, 74 West Fourth street.
Chicago Music Company, 195 Wabash avenue.
Lyon & Healy, State and Monroe streets.

Cincinnati.

The John Church Company, 74 West Fourth street.
The Rudolph Wurlitzer Company, 23 West Fourth street.

New Orleans.

L. Grunewald Company, Limited, 127 Canal street.

New York.

A. E. Benary, 62 White street.
C. Bruno & Son, 356 Broadway.
C. H. Ditson & Co., 867 Broadway.
J. Howard Foote, 33 Maiden lane.
H. S. Gordon, 13 East Fourteenth street.
C. Meisel, 343 East Tenth street.
August Pollmann, 70 and 72 Franklin street.
Wm. A. Pond & Co., 25 Union square.
John F. Stratton & Son, 43 and 45 Walker street.
Wm. Tonk & Brother, 26 Warren street.

Philadelphia.

J. E. Ditson & Co., 1228 Chestnut street.
F. H. Griffith & Co., 1102 Chestnut street.
Robert C. Kretschmar, 136 North Ninth street.
H. A. Weymann & Son, 156 North Second street.

San Francisco.

Kohler & Chase, 26 to 30 O'Farrell street.
Sherman, Clay & Co., corner Kearney and Sutter streets.

St. Paul.

W. J. Dyer & Brother, 148 and 150 East Third street.

Washington.

John F. Ellis & Co., 937 Pennsylvania avenue.

It will be noticed from the above circular that Alfred Dolge & Son have announced a retail price on the figure Autoharp music published by them, and it is their intention as far as lies in their power to have this price maintained by all dealers handling the music.

The autoharp as made at the present time is a very different affair from the autoharp of a few years ago. It is

now with its improvements a musical instrument of great possibilities, well worthy the consideration of musicians and must not be confounded in any way with the several attempts at imitation lately put upon the market, which from their limited scope belong in the category of toys.

The many thousands of autoharps now in use and the many thousands which will be produced in the years to come, make this question of figure music—a music designed specially to facilitate proficiency in the use of the autoharp—one of no inconsiderable importance both for the publisher and the dealer.

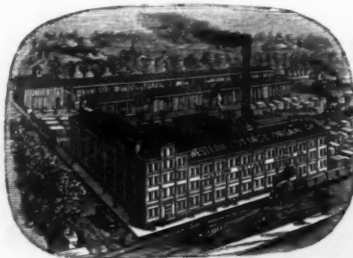
The demand for this music during the past four months has been in excess of the entire sales of last year, denoting an awakening to the advantage of using the figure score for the autoharp in place of the regularly printed score. Now, to obviate the probability of the price being cut to the ruinous figures which dealers ordinarily are obliged to sell sheet music for, Alfred Dolge & Son make a price which affords a profitable return for handling the goods. A dealer can with safety, as far as the price is concerned, lay in as complete a stock as the size of the place in which he is doing business would seem to demand without incurring a loss by having a competitor sell the music for cost or less.

This stand is taken purely in the interest of the trade as a protection, and as the retail price per sheet—10 cents—is within the limits of extreme moderation it would seem good business judgment on the part of the dealer to support the position taken by Alfred Dolge & Son in the matter.

Western Cottage Organ Company.

Ottawa, Ill.

UNDER the auspices of the Western Cottage Organ Company, located at Ottawa, Ill., reed organs have been manufactured ever since 1865, when the firm started the business which in 1875 became a corporation.



It is one of those conservative institutions that, with a capital of \$100,000, all paid up, does trade in an unobtrusive yet profitable manner, but with a view to financial safety and thoroughness.

The factory building is one of the very best constructed organ factories in the country, made of a patent fireproof tile in imitation of brown freestone, making a handsome appearance, as shown in the above cut. In it all the latest machinery is in use to construct reed organs in the approved methods and with the particular aim to satisfy the constantly increasing trade. The best of lumber and material are used and a force of intelligent mechanics and organ builders is employed to produce these Western Cottage Organs. The capital of the company enables it to keep on hand large stocks of material and to take the necessary time in the manufacture of the instruments, for which a

steady trade exists among many dealers and concerns in the whole Western and Pacific Coast trade.

The styles are modern in construction and appearance, and outside of the solid black walnut cases the company is doing an excellent trade in solid oak cased organs, for which a fresh demand has grown up. New style piano-cased organs are also soon to be placed before the trade, of which a lot of cases have already been made. With many concerns organs in the style of piano cases are becoming important features.

The officers of the Western Cottage Organ Company are L. B. Merrifield, President and Purchasing Agent; O. O. Merrifield, Treasurer; J. E. Olds, Mechanical Superintendent; W. P. Parker, Superintendent Sales Department, and A. H. Merrifield, Secretary.

The company is about completing its booth and organs for the World's Fair, and will make a display worthy of its age and reputation.

Import Report of Musical Instruments, Etc.

APRIL 22, 1898.

Articles.	Cases.	From.	To.
Music boxes.....	4	Niebergall & Goth.	Jacob & Co.
" " " " " " " "	1	" " " " " " " "	Smith & Jacquard.
Felt.....	bbl. 1	T. Meadows & Co.	D. W. Korn & Co.
" " " " " " " "	13	Kahn & Schoen.	(Woodstock, N. J.)
Brass instruments.....	2	Aug. Bolten.	Ed. Schultz & Son
String " " " " " "	cks. 25	P. Lehms.	(Montreal)
Musical " " " " " "	1	C. B. Richard & Boas.	R. P. Downing & Co.
Mech. string instrum'ts.	15	John Schroder.	C. Bruno & Son.
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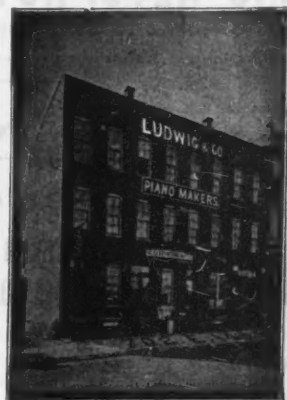
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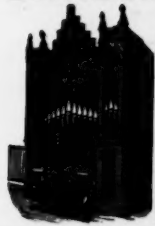
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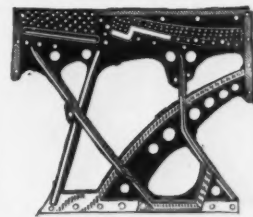
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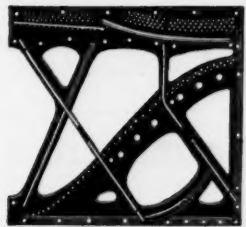
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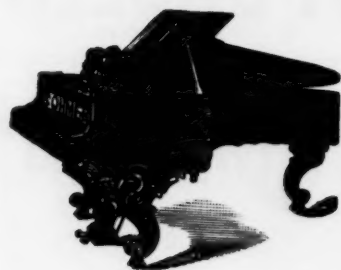
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